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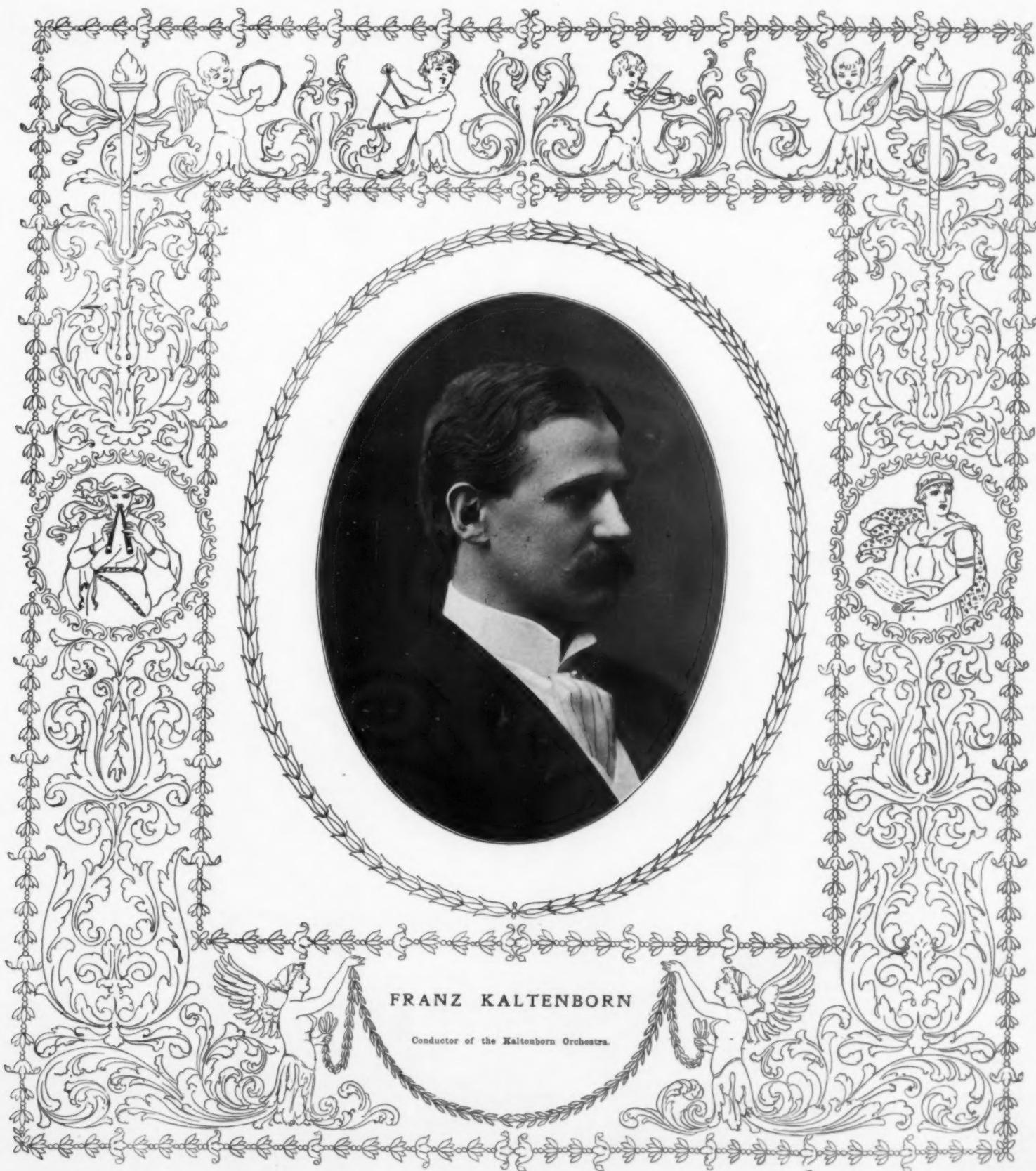
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DEVOTED TO MUSIC AND THE MUSICAL TRADES.

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XL.—NO. 23.

NEW YORK, WEDNESDAY, JUNE 6, 1900.

WHOLE NO. 1054.



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THE festivities celebrated in Berlin on the occasion of the coming of age of the Crown Prince have no doubt been most minutely described in the various cable dispatches sent to the American newspapers.

It would be useless, therefore, for me to dwell upon the outward pageant and the enumerating of the crowned heads and other illustrious guests who honored the German capital with their presence.

I have only to deal here with the gala night at the Royal Opera House, which was at the same time the culminating point of the entire festivities,

and is in so far of interest to our readers as it brought the first performance, or rather resurrection of an opera which was discarded in 1836, and has not been heard here since in all these years. I speak of Auber's opera, "The Bronze Horse." In 1835 it was given here for the first time, and altogether it lived through eight representations, when it was withdrawn for good on account of the shallowness of the libretto, and partially also, but not principally so, because of the superficiality of the music.

This, however, does not hold good for the work as a whole, which contains some veritable gems of the style of the French light opera, although a good deal is of the operetta character, and reminds one of the fact that in a certain sense Auber may be called the forerunner of Offenbach, and even of Audran. This the composer must have felt also, for in 1857 he went to work to partially rewrite "The Bronze Horse," and being aware of the light calibre of some of his music, he wanted to remodel it into a showy ballet, such having been highly modern at Auber's time. Though some of the music in "Le Cheval de Bronze" is equal to anything Auber wrote in his best and deservedly most popular operas, "Fra Diavolo," and "Le Domino Noir," as a whole the freshness of his inspiration did not last through this hybridous work, what the Germans call half Spiel opera and half operetta with ballet.

The best episodes are some well written choruses, a couple of pretty duets, and effective, well built up finales. The orchestration is charming and refined throughout, with here and there some really piquant traits in the employment of the woodwind, and especially the con sordino strings, which are also used on the bridge, in the quaint, as well as very original, dream scene. Thus I believe that the music of "The Bronze Horse" has a good deal more vitality and worth than the libretto, and that Humperdinck, who undertook the love's labor of revising and rearranging Auber's work for our operatic stage, did not have to meddle so much with the score as he evidently did with the book. Only in the finale of the first act the Bayreuthian hand of the composer of "Hänsel und Gretel" made itself distinctly felt.

The libretto, on the other hand, is a very jumbled up affair, the action taking place during the first two acts in China, and in the last act upon the star Venus, not in the mountain Venus. Like the latter, however, the star is inhabited also by a Goddess of Love, in the person of the Princess Stella, Miss Dietrich, and several vassals of hers from the corps de ballet, the principals being the heavenly foot and leg artists Dell'Era, Urbanska, Lucia, Delcliseur and others. These fairies and sirens have the agreeable task to seduce those mortals (Chinese evidently admitted exclusively) who are transported up to the star on the back of a bronze horse. If, however, the stranger falls a victim to the wiles of the fair ballet girls, he is mercilessly ejected from the star. But, if he resists all temptations

like a second Parsifal, Stella, the redeemed one will follow him to earth. This is the very marked difference between the star of Venus in "The Bronze Horse" and the mountain of Venus in Tannhäuser. A peculiar punishment is in store for those ejected ones who tell tales of their trip from Chinatown to the star of Venus. They are immediately turned into a stone or wood Chinese pagoda, which is very amusing. By means of a love lorn prince who dreams of the enchanted princess upon the star of Venus, a much married mandarin, a coloratura singing relative of the Emperor of China, a mercenary tea merchant and his daughter, as well as a few other personages, and last, but not least, with the co-operation of a huge bronze horse, which flies through the air without wings, a libretto has been strung together, which, if not always very lucid, is after all not much more nonsensical than most of the pantomime, ballet, or even light opera plots of more modern times.

The performance of the work, which for this festive occasion, and in order not to tire the august assemblage, had been cut somewhat unmercifully, was nevertheless a very memorable one. Splendid of course it was in the matter of the mise-en-scène, the color glowing Chinese costumes being so gorgeous that they elicited the admiration of the best connoisseur in the house—the pigtailed Ambassador of China, who did not take his opera glass off the stage all through the evening. The orchestra was simply superb under the refined guidance of Richard Strauss. Mrs. Herzog behaved heroically in giving her services that evening for the impersonation of the difficult coloratura part of Taochin, after she had only a few days previously been run over and badly bruised by a bicycle rider. She was called into the imperial box after the second act and congratulated by the Emperor of Germany upon her narrow escape and was furthermore made happy and proud by the bestowal of the predicate of royal chamber singer, a distinction which forms the highest ambition of all German and Austrian artists. Among other high honors distributed on this occasion I mention the bestowing of the Order of the Iron Crown, II. Class, upon Privy Councillor Henry Pierson, director of the royal intendant, by His Majesty Emperor Francis Joseph of Austria, which decoration is in itself an elevation to hereditary nobility. I shall therefore henceforth be obliged to address my old friend as Herr Baron von Pierson, which is a pleasant duty indeed. To him the representative of THE MUSICAL COURIER also owed the gratification of an admittance to the gala performance among the brilliant assemblage of uniformed staff and rank officers of highest degree, which formed the parterre in front of the imperial box and its august guests; he felt that he looked in his simple swallow tail coat and without any decoration whatsoever like a black crow among a flock of peacocks.

\* \* \*

The long expected little volume, O. B. Boise's "Harmony Made Practical," lies before me on my writing desk. A New York house has put it up in quite becoming shape, and I have read it with great interest. Having known the author's teaching methods very intimately from personal experience for many years I was naturally exceedingly curious to read the essence of his knowledge of this elementary subject; a knowledge gained through twenty-five years of teaching and of close observation of students. One of the most talented of the younger musicians of the day said to me regarding this book: "Boise has not said one word too much, nor one word too little; the treatise is so lucid that any earnest, careful reader can obtain a clear understanding of harmony from studying it." The book, it seems to me, must make that impression upon any unbiased mind, and it is the first work on harmony that is possessed of these qualities.

Theoretical works have most always been regarded as necessarily abstruse and dry, requiring great persistency on the part of the student and generous elucidations on the part of the teacher in order to arrive at an understanding of their import. Boise has claimed that the theory of music was forbidding only because of the traditional circumlocution in its presentation, and this treatise certainly sustains his claim, accounting at the same time in a measure for the quickness with which his pupils as a rule acquire mature independence in musical thought. When Mr. Boise's pupils have come before the Berlin public the shortness of their course of study has invariably aroused incredulity among musicians, for the latter had not been themselves educated on direct lines, keeping the technical and the aesthetic closely associated from start to finish.

I will quote the preface to this work, for it is like a motto of what follows: "The theory of music is necessarily so abstruse that teachers and writers cannot succeed in awakening an interest in it, unless they discard many of the finical traditions which have served to veil and not to reveal natural forms; which have had a tendency to so exaggerate means as to make the end almost unattainable. I have endeavored in this little volume to present essentials with directness. I class as essentials everything which can contribute to the development of practical musicians."

The scheme of the work is absolutely straightforward and simple. The derivation of chords from overtones, voice leading, doublings, &c., are all shown to be regulated by the nature and consequent tendency of intervals. Boise employs no arbitrary rules, but gives such as voice underlying principles free swing and full illustration. No rule is of value unless it make clear a natural tendency. Each successive subject is explained, then illustrated through worked out examples, which are analyzed in detail. When not all points to be considered could receive due attention in one example, several are worked out, so that each and every phase of all possible complications and combinations is made clear.

The fifteenth chapter, on modulation, seems worthy of special notice. It says in introducing this important subject: "The 'realm of tones' is like the firmament, each field of vision being analogous to a key. As we turn to bring new stars into view, we lose more and more of the old, until having completed a half circle, we necessarily find a field totally foreign to the original. \* \* \*

"Each step necessitates a readjustment of the relationship of the retained material. We have a changed key or constellation with each new musical star brought into the field. We move from point to point of the musical horizon, turning upon the natural laws of relationship as our axis; the motive, means and objective points being suggested by the aesthetic needs of our scheme.

"Our musical sense can comprehend but one key at a time. Modulation is the art of crossing the boundaries, of passing from any one key to another—nearly or remotely related."

Boise divides modulation into two classes, "incidental" (dashes of transient color), and established. The illustrations in this chapter are quite full and satisfying.

The seventeenth chapter treats of two, three, five, six and eight voice writing, with examples and adequate statements of the harmonic and melodic requirements in each style of writing.

In chapter eighteen Boise strikes the keynote of voice leading when he says: "One of the ambitions of the earnest composer should be to endow each part or voice for which he writes with a melodic flow, which shall have significance for the performer to whom it is assigned, and shall through this significance enlist his best endeavors, without which adequate performances are scarcely obtainable."

Chapter XIX. is entitled "Glances Backward and Forward." In looking backward Boise says: "I do not claim absolute originality for the foregoing treatise. It is meant to materialize the spirit that pervaded the oral teaching of my old masters—Hauptmann and Richter—and to throw upon it the light of my own twenty-five years' pedagogic experience."

"I have endeavored to so establish each step that the ordinarily gifted aspirant may climb with assurance. Then, when compatible with directness, associated the technical and the aesthetic, hoping by so doing to awaken interest in a neglected science."

It seems to me that this little book throws the door wide open to those who may desire to enter into the knowledge of harmony, and regarding its author I have this to say: Has it never occurred to any of our American readers that it is a great reflection upon us that such a man should be allowed to do his best work in a foreign country? Surely some of our institutions of learning need a teacher—equipped as he is—to further the cause of high art in the United States.

\* \* \*

It cannot be gainsaid that one of the most enterprising, as well as energetic, of all conservatory directors in this

country is Prof. Gustav Hollaender, of the old renowned Stern Conservatory. To give his most advanced vocal pupils from the operatic classes a chance to show what they can do upon the stage and before an audience Professor Hollaender went to work and hired the Theater des Westens for last Tuesday night and there gave performances of entire scenes and fragments of operas in a style which went far beyond anything one is wont to see on the occasion of pupils' representations.

If I except the second act from Mozart's "Nozze di Figaro," in which some rhythmic and other mishaps occurred, and in which only Miss Paula Schoenfeld excelled as Cherubino, the four other fragments showed a progress which speaks well for the vocal and dramatic development of the pupils of the Stern Conservatory undergo.

Best pleased of all was I with the scenes from the second act of "Der Freischütz," in which the same young lady I mentioned before proved herself a most promising and well-nigh ripe soubrette of superior histrionic abilities and no little charm of voice and style of delivery. It is many a long day since I have seen on any stage a more generally satisfactory and pleasing Aennchen than Miss Schoenfeld, for whom I predict with confidence a very bright future.

An almost equally pleasing and a most sympathetic, as well as poetic, Agathe was Miss Amanda Vierheller, a young lady from Pittsburg, Pa. She has a beautiful, tender and pure soprano voice, and sings with a wealth of feeling and expression. With a little more experience in acting and a slightly greater freedom in delivery this young lady will soon become a first-class operatic singer. The way in which she rendered the "Wie nahte mir der Schlummer" aria, and the subsequent prayer, elicited spontaneous and well earned applause from the large and enthusiastic audience. There, however, the excerpt should have been closed and the curtain been dropped, for the tenor of Lilla Rosankilde, who gave utterance to the music allotted to Max in the final scene of the act, was simply ridiculous, not to say dreadful. I hope I shall not be fined 150 marks, like my colleague Nodnagel, of Koenigsberg, for using such adjectives, but I must state the truth, or what I consider to be the truth.

In the duet from the second act of "Aida" Miss Hedwig Kaufmann proved herself a very nearly finished dramatic soprano.

The Misses Ruth Castell and Elsa Salomon were as charming a pair of young stars in the first act from "Hänsel and Gretel" as one would see upon any stage, and Mr. Servator, as Peter the Broom Maker, exposed a sonorous and well trained baritone voice, as well as musical qualities. These excerpts, together with the duet from the fourth act of Gounod's "Romeo and Juliet," made up a menu of no mean pretensions, and that it could be served up in such eminently brave and non-amateurish

manner speaks volumes for the vocal teaching forces of the Stern Conservatory and its director, who personally conducted the orchestra of the Theater des Westens all through the performances.

\* \* \*

The Cologne Conservatory of Music is celebrating during the days of May 10 to 13, in the way of a four days' festival, the auspicious event of the fiftieth anniversary of its foundation. Its organizer and its director for the first thirty-five years of its existence was the late Ferdinand Hiller. His successor up to the present day, is Prof. Dr. Franz Wuellner, who is also the conductor of the Guernich concerts and leader of the commemoration concerts. The festivities opened yesterday, as I am informed by telegram, with speeches by the Governor of the Province of Rhineland, first President Nasse, by the Government President Von Richthofen, Alderman Jansen, Baron Albert von Oppenheim, Professor Dr. Wuellner, Max Bruch, Conductor Radecke of Berlin, Prof. Gustav Hollaender, Bernhard Scholz and lawyer Fuchs. Decorations were bestowed upon Baron Oppenheim as president of the conservatory management, and upon Professor Dr. Wuellner, musical head of the institute, as well as upon the chief teachers, Professors Seiss and Klauwell. The professor title was awarded to Concertmaster Willy Hess and Organist Franke. Nikolaus Hompesch, who entered the conservatory fifty years ago as a pupil, is still busy there as one of its best teachers.

\* \* \*

A rumor was current in Berlin last week to the effect that Arthur Nikisch was to abandon the conductorship of the Berlin Philharmonic Subscription Concerts for next winter. I interviewed manager Hermann Wolff on the subject, and learned from him authoritatively that the rumor is entirely unfounded. He showed me the very nearly completed program scheme for the series of ten concerts, from which I gleaned that so far Lilli Lehmann, Anton van Rooy, Ysaye and Eugen d'Albert have already been engaged as soloists. The Hamburg Subscription Concerts of the Berlin Philharmonic Orchestra were so successful last season, that their number is to be increased during the coming season from six to eight. The two extra concerts, however, will be conducted by Hans Richter, while the original six will, as heretofore, be directed by Nikisch.

\* \* \*

Since last Sunday night Eduard Strauss and his excellent band are holding forth at the somewhat remote concert hall of the Brewery Friedrichshain, where he is nightly drawing large crowds and earning applause for his well-known verve. He will not be here long, however, and on the 25th inst. will make way for his son Johann Strauss,

Jr. (Strauss III.), whose concerts will take place at the Philharmonie.

After a hearty invitation in one of the most charming and flattering letters I ever received, I called on Eduard Strauss at the Hotel Bristol, and found him as gay and fresh as he was more than ten years ago, when last I saw him in New York. He is anticipating with much pleasure his return to the United States, where, as you know, in October next he is to begin a concert tour under the management of Rudolph Aronson.

\* \* \*

Under the heading "Une famille bien Musicienne!" a subscriber of the *Tageblatt* tells the following amusing incident he overheard on the occasion of a Siegfried Wagner concert at Paris. Among the listeners was a young French couple who showed especial enthusiasm. After the salvos of applause had subsided, the young wife tried to explain to her inquiring husband the somewhat intricate family relations of the triple dynasties of Liszt, Wagner and von Bulow, whereupon, after having listened for awhile and not being able to comprehend any longer, the young husband finally gave utterance to the classical words: "Mais c'est vraiment une famille bien musicienne!"

\* \* \*

The City Council of Berlin has voted 10,000 marks toward the fund for the erection of the triple monument for Haydn, Mozart and Beethoven. Double that sum was asked and still needed for that purpose, and now the hat

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has to be passed round yet for the other 10,000 marks before Berlin can have its first monument to a musician.

\* \* \*

Among the musical callers at this office during the past week was Alvin Kranich, pianist and composer, who is now safely on his way to New York. Furthermore, Miss Martha Graf, the promising, petite and pretty concert singer from Leipsic, who may also locate in New York some time in the near future. Mr. and Mrs. F. L. Hueber from Los Angeles, Cal. He a bass-baritone, who lately studied with Trabadelo, of Paris; she a young violinist, and pupil of César Thomson, at Brussels. The artistic couple will leave for Vienna and thence later on intend to go to Italy for the purpose of studying the methods of different teachers of renown.

Mme. Thea Dorré, after her successful appearances in Germany, took leave of the German capital, yesterday, and went to London for the season, after which she will return to her home at Chicago, Ill.

Mrs. Silberfeld, of New York, with her highly gifted young daughter, Bessie, came to tell me that this former pupil of Professor Semnacher, of New York, is now and during the absence of Prof. Xaver Scharwenka will remain under the tuition of the pianist, Moritz Mayer-Maher, with whom also the youngest Silberfeld girl is studying, and, as the mother tells me, is making great progress.

O. F.

MAY 18, 1900.

In the death of Hermann Levi, at Munich on Sunday morning last, at the age of sixty, Germany loses one of its greatest, as well as most genial, broad and noble minded conductors. He was a musician of the most refined nature, so catholic in his tastes that he combined an unbounded admiration for Wagner with a love for Mozart which was so genuine, so inborn and so intense that it led him to devote the last years of his life to a newly revised edition of Mozart's operas, which he undertook for the Munich Court Opera, and in which his ameliorations of the texts especially will prove of lasting value.

I remember well that shortly after having had the pleasure of an introduction to Levi through Franz Rummel we fell to discussing music, talking shop, as musicians are wont to do, and that in the course of conversation I happened to say that I considered the G minor Symphony of Mozart as one of the loveliest, as well as most form perfect, in thematic inspiration just as much as in facture ideally beautifully emanations of musical mind, when im-

mediately Levi jumped up, seized me by the hand and we were friends ever afterward. This was at Bayreuth and on the very evening after the first "Parsifal" performance I ever heard. Wagner knew what he was about when he entrusted the conducting of his swan song to Levi, whom he loved like a son, and this despite the fact that he was of Jewish origin, the son of a rabbi, and hence of the race the master of Bayreuth hated worse than hades. The fact did not induce Levi to either change his name or get baptized, as Levi's brother did in order to advance his career as a singer and to facilitate his suit for the hand of one of the richest and most beautiful young ladies of Cologne, the "Rose of Rhineland," as she was dubbed by a host of admirers.

Hermann Levi was no Jew by creed or conviction, for he held Unitarian religious views, similar to those I have heard in former days promulgated by O. B. Frothingham at New York. He would not, however, have submitted to baptism for all the gold of King Ludwig II. of Bavaria or to gain greater favor with Wagner, for he would not offend the sensibilities of his aged father, who, as first rabbi of Giessen, died only a short time ago at the good old age of ninety.

This same rectitude and stubbornness of character, which held on grimly to that which it had once recognized and grasped as correct, led to the ultimate separation of Levi from the Bayreuth undertaking. He alone had the Wagner tradition of "Parsifal," for he had led the first performances of the work in 1892 to the greatest satisfaction of the composer, with whom he had studied the score note for note, and whose intentions he carried out to the very smallest musical details, just as they had been impressed upon him at innumerable rehearsals. Hence Levi could speak even to Cosima Wagner as one in authority, and he is the only one of the conductors who have wielded the baton at Bayreuth after Wagner's death who would not yield to her one iota from his own personal conception, for the tradition bestowed upon him, and him alone, by the creator of "Parsifal" was the guiding spirit of his reading.

At the Tonkunstler meeting at Munich I was thrown together with Levi a good deal, and during a call I paid him in company of Prof. Siegfried Ochs, one of the world's greatest choral conductors, Hermann Levi took pride in showing us his valuable collection of ancient and modern paintings. He had a refined art taste, not in music alone, but also in the matter of the fine arts generally. Then it was that he explained to us the changes he pro-

posed to make in the score of Beethoven's Ninth Symphony, which only recently were touched upon editorially in the columns of THE MUSICAL COURIER. It goes without saying that they were attempted only in a most reverential spirit, and that they were dictated merely by practical, musico-technical demands, which have their fundamental reason not so much in the circumstance that Beethoven's deafness would have prevented him from orchestrating in his best and very characteristic style, as in the actual and undeniable fact that the manufacture of brass instruments has made progress of which Beethoven could not have availed himself, as it happened after his day.

On the occasion of another visit, Levi showed me his exceedingly valuable datograph collection, among which the number of Brahms manuscripts is the most surprising. Levi explained his possession of them, as he also did to an esteemed Berlin colleague, through the fact that during his conductorship at Karlsruhe (from 1864 to 1872) Brahms frequently visited him, and that during this period he did a lot of copying for the master. In his neat, clearly readable handwriting he would write out the none too legible Brahms' manuscript, and then with permission of the composer, would retain the original for the copy. Thus Levi came into possession of the manuscripts of some of Brahms' most renowned songs, and also of the F minor quartet, which the composer at first had sketched as a piano sonata for four hands, and which upon Levi's suggestion, was changed by Brahms into a string quartet.

As a composer, Hermann Levi had even less pretensions than importance. He knew and felt that the gift of original invention, which is, or at least should be, the mainspring of all creative art, and which cannot be replaced by even the most skillful musicianship, was denied him. Hence with the modest exceptions of a few songs and a piano concerto, the latter written at an early stage of his career, Levi left no music of his own. He was free from that useless ambition which tantalized his predecessor as conductor at the Munich Court Opera, Hans von Bülow, who, throughout life, could not forgive himself, or others, that he had not become a great composer, as well as a great conductor.

In the latter capacity, Levi had this in common with his predecessor, Hans von Bülow that in point of exactness and carefulness of detail, both have had few, if any, equals in the wide world. But, while in Hans von Bülow, most working out of detail, and especially the fine and recherché single traits in reading, were arrived at through thought

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and reflection, Levi's conception was an ideal one, which sprang from a more poetic than purely scientific musical nature. Who will, or can forget his interpretation of "Parsifal"; who once heard Wagner's last work at Bayreuth? But while there I could only follow Levi's beat with the ear; I have also seen him conduct opera at Munich repeatedly, and last at Gotha, where the performance of "Little Red Riding Hood," under his baton, was the only real "model" representation that was vouchsafed at his cycle of Muster opern aufführungen.

As a concert conductor, I heard him only once here in Berlin during the season of 1894, when he conducted one of the Berlin Philharmonic Concerts, also as a temporary successor to Hans von Bülow. He again impressed me through the refinement and poetry of his interpretation, and outwardly through the direct, rather small and entirely unostentatious style of his beat. In places, however, his movements would take on far larger scope, and the little man seemed to rise physically with the greater dynamic force and effect he tried to achieve with the orchestra, just as was Wagner's habit, of whose style of conducting, although I saw it only once, Levi's reminded me very much.

Personally, Levi was one of the most charming, amiable and entertaining men one could come in contact with. His full, bearded face was of beautiful, slightly Oriental character, and the profile as finely cut as a cameo. His dark eyes were lustrous and full of vital spark. No wonder, therefore, that he bewitched many of the fair sex. Himself, however, he was enamored only once, and very deeply so, of the wife of one of his best friends. When the latter died through an accident only a few years ago, Levi married the one woman he had loved in this wide world. But the many years of yearning and waiting had brought on heart disease, and thus after only a short span of unadulterated bliss and connubial happiness, Levi died in the arms of his wife rather suddenly, last Sunday morning. The story sounds a bit romantic, but it is quite true, nevertheless.

\* \* \*

The reproduction of the entire Nibelungen Cycle at the Royal Opera House during the end of the past and the beginning of the present week, gives cause for reflection of a philosophical kind to a colleague of mine, who calls attention to the fact that Arthur Schopenhauer prefaced his greatest work with the monumental words: "Not to my contemporaneans, not to my countrymen; to humanity, I dedicate my work." Friedrich Nietzsche placed above his works the motto: "If I think of readers, they are single ones, heads distributed over centuries."

Wagner also must have been conscious of the idea, when he conceived the monumental work of "Der Ring des Nibelungen," that he could not think of the entirety of the said civilized world, but must bear in mind only "single heads, distributed over centuries." But these centuries have shrunk together, the single heads have multiplied thousandfold, and to-day, the great operatic reformer has a world of believers and of convinced ones following his ideas. It is true the quantity of energy which he had at his command, and which he consumed, would have sufficed to engender veritable revolutions, and also to destroy veritable revolutions. They did indeed suffice to carry through a great, tremendously powerful revolution, a revolution of peace, of the most peaceful revolution of humanity, viz., that of art.

The storm waves have long since become pacified, and sunshine now smiles down upon the Wagnerian world of the gods. Every complete reproduction of the entire tetralogy forms an event and draws anew into the theatre the large circle of the initiated. Thus it was the case also, this time, when the Royal Opera House opened up the cycle of the Nibelungen with a performance of "Das Rheingold." With only forces taken from the home personnel, the task was to have been accomplished, and such would indeed have been the case, if at the very last moment Miss Pohl, the representative of the third Rhinedaughter, had not fallen ill. A remplacant was soon found in Mrs. Gelle-Wolter, who proved a very capable interpreter of the alto part, which she had sung also at Bayreuth last year.

The performance, under Richard Strauss' energetic guidance, was a good and true one throughout. There

was in it, and through the entire house, the right kind of Stimmung, and that is indeed the best result that can be achieved. In such a mood, one readily forgives slight lapsus of the viola or of the god of thunder. As against the fine total success, such mishaps do not count. Sommer was a very valiant Loge, lively, cynical, and of praiseworthy musical surety. He should try, however, to free his impersonation of the part from hyper-theatrical characterization; nature is what he should strive to represent, not something artificial. Krasa counts the part of Alberich among his very best. Messrs. Bachmann and Kneuper were surprisingly good, and in mellifluous style the voice of the leading Rhinedaughter, that of Mrs. Herzog, now royal chamber-singer, floated above the ocean of sounds.

\* \* \*

At the Twelfth Vortragsabend of the Berliner Tonkunstlerverein, which was also the last one of the season, and which took place at the Royal High School for Music, Wednesday night, the program was arranged with some skill in an ascending line of interest.

The first two numbers were given up to a group of Lieder, and some "character pieces" for violin and piano, by Emma Wooge. They are all still in manuscript, and I doubt not that they will remain so forever, unless they are published at the composer's expense. These works will also not do much toward elevating or in any other way fostering the idea of women's rights or ability for musical composition. If no better examples of female creative powers in this field were extant, one would be tempted to exclaim: "Wooge la galire."

Wilhelm Mauke was represented upon the program with a cycle of four songs entitled collectively, "Schuen und Sterben," they being settings to poems from Max Bruns' "Aus meinem Blute." It would have been highly interesting to have made the acquaintance of some music from the pen of the Munich musical litterateur, who is a fighter from fightersville, and thus to have been able to see whether the severe critic is as capable of judging his own works as he is lacking in indulgence toward others. Unfortunately, however, the singer to whom was intrusted the task of making known these Lieder to the audience fell a victim to sudden indisposition, and begged to be excused.

A success was scored by my friend D. M. Levett, of New York, with his religiously mooded Andante for violin and piano in A major, which Royal Chamber Musician Adalbert Guelzow performed in excellent style, with the composer at the piano. A hearty double round of applause greeted both artists at the close of the piece.

Of real value and as emanations of the brain of a superior musician five "poems" for voice and piano by Alfred Reisenauer must be designated. The great pianist was also the accompanist, and this was of benefit to his songs, as some of them are quite difficult in the way of accompaniment, notably the quaint and weird setting of Heine's poem, "Die Jungfrau schlaeft in der Kammer," which is also the gem of the lot, and which was vociferously redemanded. "Die du bist so schoen und rein" is as simple as it is fine, while "Wir sassen am Fischerhause" is rather gesucht. "Am Teich" (poem by Christen) makes a very lugubrious, almost desolate impression, and the setting of Paul Heyse's "Lied von Sorrent" is characteristically pleasing and gay. All five songs were delivered with musical understanding and excellent pronunciation by the tenor Carl Dierich, and were received with so much enthusiasm and so persistent an avalanche of applause that an encore had to be granted, which consisted of Reisenauer's setting of "Im Wald bin ich gegangen."

Alexander Glazounow's very difficult but highly interesting and technically exceedingly well worked five novellettes for string quartet, the op. 15 of the most promising one among the youngest school of Russian composers, was performed for the first time at Berlin on this occasion.

\* \* \*

The Wiesbaden theatrical festival performances, under the régime of Baron von Huelsen, and given in the presence of the Emperor of Germany, in the course of the present week, began with a reproduction of the revised arrangement of Weber's "Oberon." The event is of gen-

eral musical interest only in so far as it will have to be decided whether the innovations made in Weber's last opera can be considered as improvements or not. On this most important point the opinions of the few experts present seem to be divided. As far as the changes and explanatory additions in the text by Major Lauff are concerned, they can only serve to improve the libretto, which in its original form is ridiculously poor and weak even for a fairy tale opera. But as far as Conductor Josef Schlar's added musical incidents are concerned, especially his newly composed end of the opera, I should prefer to hear the work performed upon the stage before I could make up my mind to pass judgment upon them.

Even so excellent a musician as Professor Wuellner's recitatives of the same opera are lacking in style, and it would have taken a Richard Wagner to do for "Oberon" successfully and unattackably what the same Richard Wagner did for Gluck's "Iphigenia in Aulis." From what I saw of Josef Schlar's incidental music to "Oberon," as explained in an analysis shown me by Privy Councillor Pierson, I am much inclined to think that it would not have met with the sanction of Carl Maria von Weber, and that the best that can be said for it is, in the language of the Berlin *Tageblatt* representative, that Schlar did not take any too great liberties with Weber.

The performance, however, is praised by all present unanimously and unstintedly, especially the mise-en-scène, which is said to be really fairy tale like, and the expense for which is reported to have amounted to no less than 170,000 marks. This is a good deal of money to spend upon the mounting of one single opera, even for a royal theatre.

\* \* \*

The Berlin Philharmonic Orchestra is back from its tour under Hans Richter, which closed at Hannover last Monday night and which, in the words of Manager Charles Wolff, whom I just saw, and who accompanied the orchestra on the entire trip, was the most successful concert tour he ever undertook.

\* \* \*

The patronesses of the American Girls' Club of Berlin, at the head of which is Her Excellency, Mrs. Andrew J. White, have formed a musical organization for the discussion of composers and their works. At the first meeting, which is to be held at the home of the ambassador, Mrs. Webster will read a paper on Chopin and Ernest Hutcheson will furnish the pianistic illustrations of the occasion. It would seem that this is a practical as well as praiseworthy undertaking, considering the fact that the ladies in question hear so much music of which they can have and usually do have but a comparatively slight understanding.

\* \* \*

Mrs. William H. Robinson, of Philadelphia, proposes to spend three weeks, from July 6 to the end of the month, at Alt-Gaarf, in Mecklenburg, where she will visit the Boise family. I predict there will be music galore along the shore of the Baltic Sea, for Miss Marguerite Melville has been retained to play for Mrs. Robinson, and the vocal and musical proclivities of the latter lady are too well-known to require any mention of them.

\* \* \*

General music director von Schuch fell ill after his return from New York, and last week had to undergo a serious operation for his throat trouble. He is now on the road to a complete recovery, but doubts are expressed as to his ability to resume his functions as director and

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first conductor of the Dresden Royal Opera before the close of the present season.

I learn that at General musik director Levi's funeral, among other personages of importance, Count Hochberg, Felix Mottl, Knieze and Commerzienrat von Gross, of Bayreuth, were present. The clergymen, however, shone through absence, as Levi did not belong to any church. A funeral oration, however, was held by intendant von Perfall, while Possart, in the name of the Court Opera, and Lembach, the painter, in the name of the artists' society Allotria, deposited wreaths upon the bier. A great throng of musical, theatrical and otherwise artistic people attended the funeral.

Through private telegram I am informed that Hermann Zumpe, court conductor at Schwerin, has just been engaged for the Munich Court Opera House, as first conductor, with the title of general musik director.

On the occasion of the fiftieth anniversary of the Cologne Conservatory, the well-known piano manufacturing firm of Rud. Ibach Sohn, at Barmen, founded an Ibach prize. This will consist in a full sized Ibach concert grand, to be competed for biennially, and to be donated to the best piano pupil of the Cologne Conservatory.

Among the musical callers at the Berlin office of THE MUSICAL COURIER during the past week were Charles G. Thomas, the organist of St. George's Royal Church, the English and American Church in Berlin; J. T. B. Connaway, piano tuner, from Kansas City, who intends to return to his native town after having completed a course of violin study with Nikking, of the Stern Conservatory; Miss Clara Krause, a Berlin pianist; Miss Adrienne Gorsolke, another Berlin pianist; Miss Oro D. Lane, a young and stylish looking violinist, from Zanesville, Ohio, who has been fortunate enough to have found admittance to Professor Joachim's violin classes; Albert Lieber, from Indianapolis; Kelly Cole, the tenor, and Ossip Gabrilowitsch, the pianist, who came to say good by before leaving Berlin for his home at St. Petersburg, where he will spend the summer in fitting himself for his American concert tour next fall.

O. F.

#### Von Klenner Pupils Secure Positions.

MADAME EVANS VON KLENNER, the distinguished vocal teacher, has learned to her great satisfaction that a number of her younger pupils have secured comfortable church choir positions. Some of the singers and churches are:

Miss Frances Travers, St. Francis Xavier, Brooklyn; Mrs. Katherine Noack-Fiqué, Zion Lutheran Church, Brooklyn; Miss Bessie Knapp, St. Mary's Church, Tuxedo Park; Miss Isabel Woodruff, Congregational Church, Richmond Hill, L. I.; Miss Lillian Nutt, re-engaged for Dr. Alexander's Church on University Place, New York; Miss Grace Ames, Baptist Church, at Davenport, Ia.

All of the above are sopranos, and, of course, are soloists. Miss Sara Evans, a young contralto pupil of Madame von Klenner is about to sign a contract for an excellent engagement. Beside holding these choir positions, all of these young women have sung in concert and in oratorio the past season, and in the near future there is a possibility of an opening in opera for some of them.

#### Annita Occhiolini.

We print some notices of the appearance of this young artist at the Carignano Theatre, Tunis, in the role of Violletta:

Last evening a numerous public gathered for the first performance of "Traviata," and was liberal in its applause and recalls for the protagonist, Annita Occhiolini, who truly deserved the favor of the whole audience. She is an actress possessed of a beautiful and elegant presence, who has diligently studied scenic action.

She contributes to the interpretation of the rôle the capital of a voice of great compass and sympathetic timbre, to which all the difficulties of agility and broad dramatic phrasing are familiar, which enable her to produce remarkable effects of passion and emotion.—Gazetta del Popolo, April 29.

The *Travista* of last night, Signora Annita Occhiolini, has a powerful, extensive voice, educated in a good school, and conquers all the favor of the spectators.—Gazetta di Torino, April 29.



FRANKLINSTRASSE, 20, DRESDEN, APRIL 14, 1900.

#### Dresden Concert Season, 1899-1900.

(CONTINUED.)

**A**S to all the other performers at this "Elite" concert, I have already mentioned Kleberg, and I will now speak of Halir and Popper. This being the first occasion of my hearing them, it was interesting to me. Decidedly next to Kreisler's playing Popper's playing of the 'cello was the keenest of my musical enjoyments this year. Popper is a most excellent musician, and to listen to him is unalloyed delight. His appearance is most sympathetic; it is hard to believe that such a very amiable "spirituelle" face with the kindest of expressions, seeming to bespeak a lovable character, could have caused Sophie Menter such a heartbreak. I do not think it is generally known in America that Popper was married in 1872 to Sophie Menter, and in 1886 they separated. All such deeds in Europe are allowed and committed in the sacred name of art!

However, it is as an artist and not as a man that we are called to "criticise" Popper, if that were possible! It is quite as difficult to characterize him, so elusive, weird and intangible is this Bohemian wizard's musical genius, and withal a versatility that almost startles one into the most delightful surprises constantly recurring.

\* \* \*

Halir, like many of the German reproductive artists, was "dry"; or, was it his selections? His "Wieneglied" pleased the audience greatly. The Brahms-Joachim Hungarian Dance was decidedly the best, and aroused me at last to a sense of his powers. Halir's technic and intonation are impeccable. He has a superb instrument, and impresses one with his sense of mastery. Bruch's Romanza, however, was cold to a degree, and "dry" as well. I should like to hear Halir in other selections. I imagine he is a good "Klassiker," as the Germans say.

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The next concert of prominence was the yearly Vincentius Verein concert, under the direction of Schuch, when Leisinger took the violin and Sauer the piano in Rubinstein's Trio in G minor, I think it was, or in B flat major—in the interval which has elapsed since then I have forgotten, though I have not forgotten my general impression, which was exhilarating in the extreme. Of Sauer's playing I have written you, and of Leisinger I will speak later in connection with his chamber music concerts this season.

Fraulein Abendroth appeared at this concert. Of her I often wrote you from Vienna, and since her advent in Dresden I have had opportunity to mark her growth since then. Her coloratura places her at once among the greatest of that genre of her day. She has nuances and pianissimos of singular charm, and, indeed, are quite marvelous. I shall not forget the effect she produced in the last act of Figaro's "Hochzeit," this season, in the aria "O! saüme langer nicht, geliebte Seele," which closes with a long trill in every variety of nuance and long sustained notes in pianissimo, which entranced her hearers. But Abendroth's high notes, i. e., her highest head notes, are often so sharp, metallic, and so altogether lacking in good quality, as to make it a great pity for so thoroughly schooled a coloratura, that she either does not, or cannot, better them, especially considering the great sweetness, limpidity and "carrying" quality of her middle and higher register, not inclusive of notes higher than B flat in alt.

Her appearance in "Rigoletto" was so altogether delightful and without fault as to deserve especial praise. The King was present and applauded unreservedly. Exquisite was her rendering of the aria just before the abduction, on retiring for her innocent, maidenly repose, "O du geliebter Name!" Scheidemann as Rigoletto was quite overpowering—but I see I am wandering from my subject. I hope before long to send you an article on the Dresden opera season this year, which has been an exceptionally good one.

Two younger protégés of Schuch, who appeared in the Vincentius Verein Concert, and also at the English entertainment for the benefit of officers' families, this season, which, by the way, was a very important affair of some social importance, are Leon Rains and Fraulein Nast. Rains (bass) sang an aria from Händel's "Messiah," and one from a French work which has escaped my memory, since the program of this concert has unfortunately disappeared. Suffice it to say, however, that Rains' début here in Gounod's "Faust" as Mephistopheles, at the beginning of the season made a sensation.

\* \* \*

Very unassuming, gentle and unaffected is little Fraulein Nast, a pupil, as I have now and then heard it said, of Frau von Schuch, who has taken unusual interest in her. She is a juvenile soubrette, and takes the roles of Mignon, of the Page in Figaro's "Hochzeit," &c. Her voice has a most pleasing quality and timbre, and her coloratura has a perfection and charm quite surprising in one so young. At the Vincentius Verein concert she sang several selections from Schubert's "Die Post," "Lanchen und Weinen," &c., and was received so heartily and with such prolonged applause that she was obliged to give an encore. Schuch brought her out and presented her with *empressemment*. Fraulein Nast is so "taking," as the expression goes, and is altogether so sweet, pretty and charming as to prepossess any audience in her favor to begin with.

\* \* \*

Both of these last mentioned singers sang at the great English entertainment before mentioned. Fraulein Nast almost the same selections, while Mr. Rains took two very popular old-time favorites, "The Three Fishers," Hullah, and "Biddy Aroo," Fuller Maitland.

This entertainment had many varied features, first of which was a play under the direction of Miss Susie Raphael, a decidedly talented young English lady, who may turn out a genius, and who had the whole stage management of this affair. The play was Robertson's "Home," a comedy in three acts, on this occasion played by amateurs, none of whom had ever been on the boards before, so that Miss Raphael's task was doubly difficult, having to train, school, rehearse and "manage" all in one capacity. The play, of course, passed off well, remarkably so when the totally amateur character of the players is considered. Miss Raphael, who recites in three languages, gave Tennyson's "Hands All Round" with most admirable spirit and vigor and the clearest of enunciation. I have had several opportunities in one or two select companies of hearing Miss Raphael, who, indeed, is one of Dresden's best known elocutionists, in whom I as well as others, among whom is Fraulein Orgeni, have been quick to recognize marked talent, and I understand that Herr Wiecke, of the Court Theatre here, has encouraged this talent and manifested pronounced interest in her future progress.

Besides talent, which decidedly fits her for the stage, Miss Raphael has written a play accepted by the Copenhagen Theatre, if I mistake not, which is to be performed next season. At the concert given by your correspondent for the benefit of the American Church of St. John, Miss Raphael assisted in so successful a manner as to take her audience by storm. Her selections were "A Royal Princess," by Christina Rosetti, and "Der erste Ball," by Anna Ritter. Both of these displayed marked power in strong, vigorous characterization, as well as tender, fanciful imagination, full of warmth and life.

I should have said of the play written by Miss Raphael that I consider it a remarkably mature production, and one which has involved an immense amount of study and research. It reveals an intimate understanding of "properties" of the dramatic "unities;" also a keen eye and power to utilize and arrange dramatic situations of the most telling nature. Her conception, too, is lofty, and in

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the dialogue, I have only to suggest that Miss Raphael seek to give more individuality of expression or originality in form, in order to add piquancy and charm to the conversational element, per se.

Speaking of Herr Wiecke, reminds me to mention his share in the Vincentius Verein concert, which was principally the recitation of poems, "Spoken Songs," arranged with piano accompaniment, if I mistake not in this instance, by Liszt. One, a ballade, "Helgis Treue," accompanied by the young and talented son of Petri—Egon Petri—was given with most telling effect in Herr Wiecke's resonant musical voice, so rounded in refined modulation, so powerful and mighty in climaxes, yet never suggesting exhaustion, but, on the contrary, unbounded resources in reserve. "Bismarck's Grave" struck a deeply sympathetic chord in every German heart, and was "spoken" with striking power and grandeur of conception. Egon Petri's accompaniment was praiseworthy and in intimate sympathy with the reciter. Hardly an actor to-day who strikes one with a deeper sense of the dignity of his high gifts than Herr Wiecke. Of his highly vivid, dramatic and impassioned portrayal of Manfred in the Court Opera I will speak later on.

I see I have still to speak of Leisinger's playing at the same concert; also his former evenings for chamber music.

He is the concertmeister now who replaced Rappoldi, after the retirement of the latter, in the Hof Capella of the Court Opera. Leisinger appears still quite young for such a position, which he none the less admirably fills. His tone is rather small, but sweet and pure in intonation. His temperament is not of the gigantic Slavic order, but he reveals infinite grazie, tenderness and delicacy; also at times some warmth—"Zart," the Germans would call him. His wife sang once in a concert of the pianist Herr Kronke, when Leisinger assisted, much to everyone's delight. For Lieder she has a sweet though rather small voice, which, if better schooled, would probably show to much better effect. To return to Leisinger. His technic is most finished, and I fancy his "Koünen," as the Germans say, is enormous.

I cannot speak in the same terms of praise of Leisinger's Quartet as a whole, however, which is oftentimes painfully lacking in finish, good ensemble and, worse than all, good intonation, which to a sensitive ear proved quite excruciating now and then. Of course they have not worked together long, and it is to be hoped that next season a better harmony will prevail, and that their interpretations will rise above a clearly amateurish level.

Herr Kronke's concert was filled, by the way, with the usual crowd of his Dresden admirers, and could be called a "success" as a whole, for this artist, although to be frank I do not particularly admire playing given from a clearly pedagogic standpoint, which seems to be Herr Kronke's aim as a whole; but as someone remarked it is better than some of the weak, sentimental trash served up by some would-be pianists for our doubtful delectation. Herr Kronke received an enormous laurel wreath and much warmly expressed appreciation by his hearers, which I have no doubt were evoked by his really praiseworthy bravura in the Liszt pieces.

Of Sarasate I have so often written that to say more this season is hardly necessary. The only change in his usual tournée was the appearance of Frau Goldschmidt as his accompanist, of whom I have already written you. Sarasate's playing, excepting of his own compositions, I thought fell below his usual high standard this year. Neither was his magnetism so apparent as formerly. But the playing of his own compositions evoked the usual

unlimited, never ending applause and demand for encores, which was kept up until the lights were put out.

\* \* \*

Neumann was another violinist of this season, who made his début in Musenhause under Ries' direction. He is a pupil of Arno Hilt, of Leipzig. If he possessed a better violin it would be easier to judge of his merits. His selections were of the most difficult order—the D minor Sonate for piano and violin by Brahms, Catharina Lophorst, a young débutante, presiding at the piano; the "Othello" Fantaisie, by Ernst; Spohr's Concerto No. 8, and numbers from Vieuxtemps and Moszkowski. Neumann is very young, but has already an enormous technic; to speak further of his stroke or his intonation or his quality of tone is useless, as I consider his violin so faulty as to render a fair verdict impossible. Musical authorities consider him a promising talent; if so, the best thing they could do would be to present him with a worthy instrument.

E POTTER FRISSELL.

(To be continued.)

#### Marguerite Freeing-Norri.

EVERWHERE in the South Miss Marguerite Freeing-Norri is meeting with great success. In this issue THE MUSICAL COURIER gives additional press notices:

The contralto, Mlle. Freeing-Norri, received an enthusiastic welcome. She was magnificently gowned in yellow crépe, made en train—her sympathetic appearance and beautiful figure at once arousing the admiration of the large audience. The first number, "Stride la Vampa," from "Trovatore," was given with beautiful tones and great dramatic effect. Here we have a contralto who mounts to the upper register without losing either volume or brilliancy. In the English song she was equally successful, having in each case to respond with double encores.—Norfolk Virginian.

Mlle. Norri appeared for the first time since her return from abroad, and she was enthusiastically received. Her first selection was "Ah Mio Figlio," which she sang with her characteristic sweetness and charm. Her rich contralto voice has improved by her stay abroad, and her contact with the noted artists of the Royal Italian Opera Company. She was twice recalled and responded gracefully. Her final number was "Stride la Vampa," from "Il Trovatore," in which she appeared in gypsy costume. It was a fitting close to a brilliant success.

It is safe to say that no other performance ever given in Memphis has been anything to compare with that of last evening, and it is also nothing more than simple justice to remark in passing that its success was mainly due to Mlle. Norri. She is a really great artist. The range of her voice is something marvelous. In the lower notes it far surpasses anything heard in Memphis for years. And yet there are times when her rich contralto shades off into the softest, bell-like notes of the sweetest soprano. Mlle. Norri (really Miss Freeing) is a native of Union City, Tenn., but has, by the force of her genius, already risen to a high plane in her chosen profession. As a member of the Royal Italian Opera Company she has for two seasons charmed the people of Milan at La Scala, the largest and best appointed theatre in the world. It is a rare treat to hear her, and one which music lovers in Memphis are not likely hereafter to miss whenever the opportunity is presented.—Memphis (Tenn.) Scimitar.

#### Signor Beduschi.

Signor Beduschi, an Italian tenor, who has sung with great success in Italy in "Lohengrin," in Puccini's and in Leoncavello's "Bohème," and in "Werther," and Puccini's "Manon Lescaut," arrived here last week to remain here. He has credentials from the best authorities, and enjoys an enviable reputation at home.

#### Zevy a Pupil of Noskowski.

A report of the concert given by William Zevy in the last issue of THE MUSICAL COURIER, stated that the young baritone was a pupil of Moszkowski, when it should have been Noskowski, a teacher at Warsaw, Russian Poland. Mr. Zevy is a native of Warsaw, and not of Moscow, as was previously published.

#### Mme. Marie de Levenoff.

Prof. de Piano, Solfege, Harmony, 21 Rue La Bruyere, Paris.

**R**EADERS of THE MUSICAL COURIER may remember hearing this charming pianist two years ago in the United States. She returned to Paris for the début of two young daughters in artistic career and for the Exposition, and she is teaching here in the Trinité quarter, where Americans desirous of doing much in a short time and of being taught by a most competent and sympathetic musician may find her.

Madame de Levenoff is specially recommended for the departments of music study extremely difficult to receive instruction in Paris, namely, solfège and harmony.

There is not an American music student in Paris who does not need more or less study of these fundamental branches. Their work, vocal and instrumental, is seriously retarded by lack of it. It would not require so long a time to acquire if properly taught, and the later lessons would then become a pleasure and a satisfaction, instead of the discouraging grind it is to so many.

Madame de Levenoff is specially fitted for this task. She loves America and Americans, has endless sympathy for students, is generous, painstaking and conscientious to no end. In fact, she is in the first rank of the artist world of Paris, where she is doing much by recital and lesson for music.

Another direction in which this sympathetic teacher is invaluable is in teaching the literature of music, giving knowledge of style and intention of each composer, ancient and modern, in conference or conversation with illustration. Many Parisian ladies of society whose musical education has been neglected profit by this privilege. Her knowledge of music is well founded, both for vocal and instrumental. Pupil of the Paris Conservatoire, she there received her first solfège medal at unanimité of the jury. She was finished pupil of Geo. Mathias, which speaks for itself. She studied vocal music with Martel père and with Masset, and has all her life enjoyed the friendship of composers and artists of highest order.

Her vocal teacher, Masset, was professor in the Conservatoire thirty-six years, and had for pupils Rose Caron, Nicolini, the husband of Patti, Soulacroix, Nilsen and other celebrities, and many of them teachers.

Madame de Levenoff's ability has been already tried in various directions, her tact in development of the voice being really wonderful. A singer who came to her some time ago with a compass of five notes has now a well developed range, and is one of the most grateful of pupils.

Among her piano pupils have been Mlle. Gabriel Marchand, Mlle. Roth, Mlle. Blanch Chabron, and of vocalists, Mlle. Rouland, Mlle. Doreal, Miss Marguerite Young of Boston, and a tenor, M. de Belot, for whom she did much. Miss Katherine Pike, a young student here, is pursuing solfège and harmony in addition to her musical studies, and finds them infinite help.

Musical dictation is practiced, and the first lessons in harmony made a positive pleasure. Madame de Levenoff, after being pupil of Batiste in harmony and composition, herself compiled a delightful little catechism treatise on harmony, which is simple, original and certain of leading to immediate results of great value. All her teaching is based upon these fundamentals, and no piece is studied without first being intelligently understood as regards notation.

This instruction is highly invaluable to students, and Madame de Levenoff is freely recommended to compatriots by THE MUSICAL COURIER at home and abroad.

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616 Twelfth Street, N. W.,  
WASHINGTON, June 2, 1900.

**T**HOUGH the concert season is over, there are still a few occasional musical performances, which prevent the tiresome dullness that settles over this town in the summer. The music teachers are preparing for their closing musicales or have already abandoned their studios for the season. Some have planned trips abroad, while others will spend their vacations at resorts in this part of the country. There are a few who will continue to teach during the summer.

\* \* \*

On Tuesday evening the sacred cantata, "Belshazzar's Feast," by George F. Root, was presented by the Ninth Street Christian Church choir. The cantata is interesting in some, though not in all, of its parts, the most enjoyable numbers being Daniel's solo, "I Will Lay Me Down in Peace;" double chorus, "Great Baal, We Cry to Thee" (Chaldeans), and "Jehovah, We Worship Thee" (Jews); Angels' song, "Arouse Ye! Arouse;" double chorus, "Sound the Warlike Clarion" (soldiers) and "Hark! the Conqueror Comes" (Jewish women); Daniel's solo, "Like as a Father," and the closing chorus. The impersonations were assigned to Charles A. Moore, Mrs. Maria Macnicol-Richmond, William St. J. Blanchard, Ralph W. Bowen, Rosalie Holberg, A. L. Wieser and Mrs. Eva Seely. Miss Holberg gave some of the smoothest vocal work of the evening, her tones being well placed and her voice under perfect control. Unfortunately, the cantata did not give her a chance for much solo work, but her rendition of the small part assigned to her showed that she is studying in the right direction.

\* \* \*

It was my pleasure to attend one of the best (if not the best) of amateur opera performances of the season last Friday. It was given by the Dvorák Musical Society, a colored body, under the direction of J. Henry Lewis. Mr. Lewis has been working hard to create an interest in music among the colored people of the city, and it has also been his aim to secure for his race the proper recognition for results accomplished. He was very wise in choosing, as a starter, a light opera, "The Pirates of Penzance," which would be both pleasing and tuneful. The dramatis personae were Marcus Guillaume as the Pirate Chief; William Cooper, his Lieutenant; Morrison Goodrich as Frederic; R. W. Johnson as General Stanley; Henry W. Lewis, Police Sergeant; Estelle Maston as Mabel; Annie R. Payne, Bertina Mason and Lucille Green as her Sisters, and Josephine Simmons as Ruth. The singing and acting of the chorus was excellent at all times, and I can say truthfully that many a professional chorus might have profited greatly by being present. In fact, there were many parts in this performance which had a decidedly professional flavor. Some of the best singing was done by Mr. Goodrich, Mr. Cooper and Miss Simmons, and the acting of Marcus Guillaume, the Pirate

King, could not have been improved upon. The girls of the chorus representing General Stanley's daughters were very pretty and were dressed charmingly, adding much to the general effect. Their singing was as pleasing as their appearance.

The stage management was all that could possibly be expected, their being no hitching or bungling, such as usually occurs in amateur performances. The orchestra was under the direction of Mr. Lewis, his daughter, Miss Addie Lewis, being the pianist.

\* \* \*

Last Saturday evening occurred the closing musicale by the pupils of Mr. and Mrs. Ernest Lent. The program was a long one, and all of the pupils took part either in ensemble or solo work. Two of Mr. Lent's compositions were performed. They were his Gavotte and Mu-sette for violin and "Pastoral and Mill" for string quartet.

\* \* \*

Here is the description of Godfrey's "A Comical Contest," which was given by the Marine Band last Thursday:

"The band tunes up. Principal performers try their respective instruments. Competitors assemble to draw for the order of playing. Rules read out by the manager (Signor Trombono). The performer causing most laughter to take the prize. Judges prepare their papers. The contest commences, the competitors being Messrs. Clari-netto, Cornetti, Euphonio, Clarinetto Junior and Fagotti. The judges take notes after each variation. Jealousy of the drummers. Unexpected result, the prize being awarded to the bass drummer, his performance having produced the greatest hilarity. Termination of the contest."

\* \* \*

The closing recital by the pupils of John Porter Lawrence will occur next Wednesday.

\* \* \*

The second annual festival of the Washington Permanent Chorus, under the direction of Elzir S. Hoffman, will occur at the Academy next Friday.

BERENICE THOMPSON.

### Mlle. Meyer.

#### Prof. de Chant, 16 Rue du Colisee, Paris.

**T**HIS charming teacher of singing has frequently been referred to in these columns and praised for her faithful and intelligent education of singers.

Herself a finished vocalist of the Bouhy school, an experienced singer, young, ambitious for her pupils' advancement, carefully watched over and aided by her professor, Mlle. Meyer has had unusual success with pupils and established an enviable reputation in a few years.

Among her pupils this year are some very promising voices. Miss Stell, an American, has an excellent mezzo-soprano voice; she is studying for concert and church work and to teach. She is one of the earliest and best pupils of Mlle. Meyer.

Miss Frances Johnston, also an early pupil, has a beautiful dramatic soprano voice, eminently fitted for operatic work. Her teacher is sure of a bright future for this young girl, and that a commencement may soon be made. She has temperament, beauty and is a good student.

Miss Sutherland, a mezzo, has an admirable voice for concert and oratorio work, and is likewise a thoroughly intelligent, pretty and talented American girl. These two last named have taken a charming little apartment together near the Ternes, Paris, and are cosily and very suitably settled for work.

Miss Blanche Adler, another most promising pupil, is every inch an actress, and it is expected by all who know

her that she will one day make her mark in lyric drama. Her voice is lovely and has made such progress under Mlle. Meyer as to be scarcely recognizable. She is most attractive personally, with a pretty chic and swing to her that will win her friends. She has good common sense, too, is studying earnestly and reads much.

The Misses Elsie and Clare Sherman, pupils in piano of M. Moszkowski, are studying vocal music with the same teacher. Their objective point, of course, is a larger musical horizon; but they are progressing vocally as well.

Miss Charity Crossen is studying to be a teacher and for concert work, and Miss Wheaton, daughter of General and Mrs. Wheaton, has made most encouraging progress in the past few months.

Other pupils are the Misses Hopton, Horsely, Robinson and Young. This is an interesting school at 16 Rue du Colisee, near Philippe du Roule. It is well to remember it when in Paris.

### The Concert of Mlle. Kikina.



UCH was expected of this musical entertainment, and nobody was disappointed. The beautiful concert hall, rue Charras, was so crowded, that the doors were obliged to be kept open for the people who stood in the passageways. The feeling was warm, kindly and sympathetic from the first; other feeling was enhanced by the pleasure afforded by the execution of an excellent program.

M. Foerster, the well-known pianist and teacher, and M. Max Bild, the equally popular violin artist, aided in the performance.

The first number was a cantilene from "Cinq-Mars," by Gounod, sung by Mlle. Kikina. She next sang the air from Pergolese's "Stabat Mater," and "Quella Fiamma," by Marcello. Then with the violin, "La Cloche," Saint-Saëns; "Fleur Jetée," Fauré, and "Nuit de Printemps," by Richard Mandl.

Later, alone, she gave "Ich Kann sie nicht fassen nicht glauben," "Du Ring," and "Die ist Dien," by Schumann, and to close, two Russian ballads, "Ludmilla," by Glinka, and a Chanson, by Balakireff.

No one could wish for a better success than Mlle. Kikina, or a better reception of a work offered to a public; applause, recalls and flowers were eloquent, as were also the compliments and congratulations at the close, and the attention given throughout.

The andante and finale of the "Kreutzer" were played by Messrs. Foerster and Bild. M. Foerster played Händel and Chopin; M. Bild, the andante of a Mendelssohn Concerto, and a Hubay composition.

A large number of foreigners, Americans and French were present. Of the Russian colony, many friends of the charming singer. Germans present said that the Schumann numbers were the best interpretation of this composer's songs they had yet heard in France. The French, they said, sing Schumann too fast. In dramatic and passionate passages, Mlle. Kikina was most effective. She felt that she was at her best which added to the effectiveness of what she did.

Madame Takountchikoff, a Russian representative to the Paris Exposition; M. Weber, the painter, and his wife; M. Golovine; Madame Botkine, wife of the celebrated Russian doctor of that name; Princesse Tenicheff; M. and Mme. Redon; Comtesse de Fleury; M. and Mme. Vlassoff, and Madame Torino were among those present.

The concert was such a success, financially and artistically, that another one is to be given in the near future, when a specialty will be made of German and Russian songs, in which Mlle. Kikina excels.

It is known that this accomplished singer and excellent teacher is one of the products of the Marchesi school.

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## MUSIC IN BROOKLYN.

**A**TESTIMONIAL concert to Mme. Alma Webster Powell was given on Tuesday evening, May 29, at Association Hall. The concert was arranged by the friends of the popular singer as a farewell prior to her departure for Europe, where she will appear, as has been previously announced, at the Royal Opera in Dresden.

The program for the concert was of the kind that easily attracts an audience. Paul Tidden, the pianist, and Joseph S. Baernstein, the basso, assisted the prima donna, and altogether the evening was one to be remembered.

Madame Powell demonstrated better than ever her ability to sing florid music. She was heard in the Bell Song from "Lakmé," two arias from the "Magic Flute" and the Proch Air and Variations in D flat. Many in the audience heard for the first time "Der Hölle Rache," from Mozart's opera, in the original key. Other prime donne usually sing this a tone lower, which is in the key of C minor. It is for Mozart's opera that Madame Powell has been especially engaged to sing at the Dresden Court Opera.

That an artist of Mr. Tidden's gifts should play so rarely in public must be regarded as a misfortune. He had some friends in the audience, and from these the pianist received a more than cordial welcome. Mr. Tidden opened the concert with a brilliant performance of Liszt's Hungarian Rhapsody No. 12. His other numbers were the Chopin Nocturne, op. 27, No. 2, and the favorite of all the Polish composer's Polonaises, op. 53. Early in his career Mr. Tidden read Chopin delightfully, and now that he is more finished his work naturally gives greater artistic pleasure.

Mr. Baernstein, who is never anything but in "good voice," sang "The Monk," by Meyerbeer, and a group of songs—"Come Forth" (Ries), "Under the Rose" (Fisher), and the "Wanderer's Song" (Schumann). This young basso is one of the most versatile singers before the public to-day. The writer has heard him in about every style of music written, and in all he is equally good. His noble voice has a variety of color that is rare, particularly in voices of the bass timbre.

Violin solos by Hubert Arnold and a reading by Miss Bertha Parce completed the program. Madame Powell's accompaniments were played by her husband, A. J. Powell, and Emile Levy accompanied for Mr. Baernstein. During the evening Madame Powell was honored with many recalls and numerous floral tributes were presented to her. The prima donna and the other artists were obliged to respond with encores.

\* \* \*

Dr. Dudley Buck, the organist and choirmaster of the Protestant Episcopal Church of the Holy Trinity, gave a lecture last week on "Music as a Language" to the pupils of St. Catherine's Hall, an Episcopal academy for girls, on Washington avenue.

The young women of the school, under the direction of Arthur Voorhis, the musical director of the school, contributed several choral numbers.

\* \* \*

The members of the Brooklyn Tonkünstler Verein will continue for some time to feel grateful to Bruno Oscar Klein, the New York composer. For the ladies' meeting, Tuesday evening, May 29, the program was arranged by Mr. Klein, and in response to repeated requests, all but one number was devoted to the compositions by Mr. Klein. Not only did these compositions prove greatly interesting, but the members and their guests were highly favored in the performers.

These included Mr. Klein, as the pianist; Mrs. Bruno Oscar Klein, as pianist; Master Carl Klein, as violinist, and Miss Hildegard Hoffmann, the soprano, interpreted the songs.

Before the evening was over the musicians present expressed themselves eager to hear the entire sonata in B minor, for violin and piano. As it was they heard only the first movement, and this was played by Mr. Klein and his son. This composition is yet in manuscript, and no one who heard it will be considered rash if he predicts that it will make a stir when it is offered for sale by the publisher.

Of Master Klein's playing, THE MUSICAL COURIER has on previous occasions predicted a great future for the youthful violinist. On June 23 he will sail for Europe, where he will spend several years under the best masters. While undoubtedly a genius, young Klein belongs to the robust, virile type, the type that is healthful and long lived. The boy never played like a child. His tone is big, full and rich. His bowing is remarkably free, but the most convincing quality about his playing is the expression. This is the quality that is inborn, and that always distinguishes an original genius from the performer who is just talented.

But to continue the Tonkünstler program. Mr. Klein, the composer, played a group of five of his short piano pieces—the Prelude from the Suite, op. 51; "Pensée Poétique," op. 51; the Minuet, from Suite, op. 25; Capriccietti and a Waltz. There was much to admire in these pieces as well as the playing. Mr. Klein and his clever wife played as piano duets three American dances, "In the Cottonfield," "In Old Kentucky," and "Carnival in Louisiana." These dances are for orchestra, and although still in manuscript have been played by Thomas and other conductors. Mr. Paur has applied for the scores, and as they are to be published this summer, it is more than likely that they will be heard at one of the Philharmonic concerts next season.

A delightful part of the Tonkünstler program were the songs by Mr. Klein sung by Miss Hildegard Hoffmann, the young Brooklyn soprano. The sympathetic quality of Miss Hoffmann's voice and her intelligence have placed her in the front rank of Lieder singers in this country. To sing a classic song acceptably is an achievement, and some day Mr. Klein's songs will hold a place as fixed as Schumann's. The Klein songs are by no means "easy to sing." If anyone doubts it let him study the score of the first group which Miss Hoffmann sang—"O Mond, o lösch dein goldnes Licht"; "Harfennärrchen lied"; "Zwei Rosen" and "Versteckt." The last two are in manuscript and have not been sung in public before.

The second group included "My Love Is Like the Red, Red Rose," "If Only Thou Art True" and the "Russian Song." The latter is one of the Klein songs that has become popular, and the audience at the Tonkünstler meeting, just like any other audience, compelled the young singer to repeat the "Russian Song." Mr. Klein, of course, played the piano accompaniments for Miss Hoffmann, and it seems almost unnecessary to add that his playing inspired the singer.

The program was closed with the Second Violin Concerto of Wieniawski, and in this performance Master Klein again showed his wonderful gifts. His father played the piano accompaniments. After the music, the members escorted their guests to the dining room for refreshments, and during this social hour President Fiqué made a speech in which he paid a hearty tribute to the composer who had provided the Tonkünstler Verein with such a charming and instructive evening. President Fiqué also referred to Master Klein in eloquent terms, and in voicing the sentiments of the other members wished the young musician a safe journey across the ocean and every success for his future career.

\* \* \*

Slafer's Brooklyn Marine Band gave two concerts at Brighton Beach, on Decoration Day.

\* \* \*

Miss Frances M. Travers, the young soprano, was the "star" at a concert at Association Hall, last Thursday

evening. The young artist sang brilliantly the grand aria from Tschaikowsky's "Jeanne d'Arc;" Love's Springtide;" a Swedish folk song arranged by Mme. Evans von Klenner; "Burst, Ye Apple Buds" (Emery); "Shall I Tell Her" (Wekerlin.) The audience was very cordial to Miss Travers, and compelled her as usual to respond with encores. Miss Travers, who is one of Mme. von Klenner's pupils, was engaged after the first trial, for the position of solo soprano in the choir of St. Francis Xavier's Roman Catholic Church, one of the Brooklyn churches where the music has become a feature.

For the farewell week in Brooklyn, the Castle Square Opera Company presented "Lucia" and "Mignon," with the same casts which appeared in these operas at the American Theatre, Manhattan. The four weeks engagement at the Montauk Theatre, Brooklyn, was closed last Saturday night with "Mignon."

### People's Male Chorus Concert.

Platon Brounoff, Director.

**T**HE concert of this chorus last Saturday night was a most enjoyable affair, showing how well this organization can do things, in its third season.

Seated on the platform of Maennerchor Hall, they make a handsome showing, sing well, and do credit to themselves and their conductor, Platon Brounoff.

"Moonrise" they sang with elegance and finish; the "Hunting Song" by von Weber, with good effect, contrasts in soft and loud, and their singing of Wagner's "Pilgrims' Chorus" as usual, with tremendous effect, keeping the key well and reaching big climaxes. Their unique experiment of singing two of Brounoff's love songs in unison made a decided hit. The first, "I Love Thee," and the second, "And the World Should Ring," went well together, and touched popular appreciation. These songs should have a big vogue, for they are much above the ordinary, yet not difficult.

"Sunday Morning" was sung with churchly effect, and the humorous "Rise, Sally Rise," made a hit. Wagner's "Battle Hymn" was sung with freshness, and it is evident that under Brounoff, the chorus have reached an artistic height not before attained.

Mrs. May Dudley Vought, dramatic soprano, contributed much to the pleasure of the evening in her brilliant singing of, first, the Pattison Waltz Song, which went with such effect, the voice so clear, high and true, that she got a rousing encore, singing Mildenberg's "Violet," and, second, Nevin's "Rosary" and Denza's "May Morning," which again quite captivated the audience. The fair young singer has a voice of great carrying power, of unlimited possibilities in the way of expressiveness, and is on the threshold of a career here. Her stage presence is also charming. Flowers and applause galore were hers, her hit being unmistakable.

Eleven year old Shapiro, the violinist, played the difficult Wieniawski Second Polonaise in such fashion, that all were enthused. This auburn haired lad of sober mien and a God given talent is a remarkable player, and shows what the right kind of teaching can do for a boy. Mark M. Fonaroff is the teacher.

Mr. John Matthes, one of Brounoff's talented pupils, played the first movement from the Mendelssohn G minor Concerto, and with excellent taste and clearness, his memory never failing him. It was refreshing to hear the movement played in reasonable tempo, and not rushed to death. Under Brounoff, Matthes has made great progress.

Something not on the bills was the presentation, by President Jos. Oatman, in a neat speech, of a beautiful loving cup to Conductor Brounoff, who was quite overwhelmed. This is eloquent testimony of the esteem in which he is held.

Max Matthes and F. W. Riesberg played accompaniments.

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THE MUSICAL COURIER, 24 RUE TAITBOUT, PARIS.  
MAY 8, 1900.

#### The Exposition (Continued).

##### How to Dress.

**T**HE sad accident which occurred yesterday, the breaking down of an unfinished bridge (not over the Seine), will have no effect more than to make people at table discuss the probable dangers of the place. But they will put on their hats and go all the same, and no other accident will occur—till the next one.

(P. S.—The "next one" occurred this morning!)

\* \* \*

There is much discussion among the ladies as to the manner of dressing to visit the Exposition.

Bronson Howard once said that the politeness of the earth consisted in thought of one's neighbor. One may safely say in regard to dressing that "A woman should always look her best."

This "look her best" is a big phrase. It includes freshness, becomingness, suitability, respect for the existing fashion (which does not mean slavery to it), extreme neatness and comfort.

There is no occasion, there is no hour of the day or night when a woman can forego the peculiar and incessant alertness which this imperative demand of personal daintiness exacts. The effort to unite with this a reasonable comfort makes of the task a troublesome and difficult one.

I have to do with women of many nations every day. I know nobody who comes nearer solving the problem satisfactorily than the American.

I know personally French women who give their entire life—their entire effort, that is, outside of nourishment, society duties and love matters—to the matter of personal daintiness—that is, to have everything always all right to the eye. They succeed absolutely. But comfort is not made a basis of the consideration ever with a French woman. They have it if it comes, but sacrifice no effort for it.

\* \* \*

Corsets, shoes, gloves and graceful dress length must always be enemies of feminine comfort. They may be vanquished, held at bay, overcome by persistent attention. There is never a moment when they do not form a menace. Yet these precisely are the very points which produce the ensemble elegance that attracts attention and creates comment.

For the old adage that the toilette of a well dressed woman is never remarked is empty of truth, as are many old adages.

To visit a place like the Exposition one must be well dressed and one must be comfortable. One without the other may ruin the entire visit. There is a nice chance on the grounds now before the great crush comes to see how different women accomplish this.

The Frenchwoman carries her carriage, salon and shopping costume with her wherever she goes. She wears delicate and improvident things with no sign of thoughtfulness or forethought in them. She looks as if she stepped out of a carriage or a shop. She wears soft, little destructible tulles, illusions and mousselines de soie, always her nicest, latest, most becoming hat, her smallest, finest glove, usually white. All the lines of elegance are accented, the waist is small, figure long, heels high, collar soft and feminine, and ever and always the long, graceful train. She makes a charming impression and creates the instinctive desire to wait upon her and look at her. But she has no resistance and does not make "work" of the Exposition ever. She picks daintily at a few surprises, her keen, artistic taste always on edge to enjoy or reject what comes under her notice. She makes no long excursions, no steady consecutive studies, no regular visits. She could not. She must be gotten up each time and her clothes would not stand it. She cannot wear a tailor suit and her people cannot make her one. It is more trouble to get a tailor made suit made in Paris than to make a fortune in the United States.

The English women go to the other extreme. They let every thing go for comfort. They are endless in resistance. If they enjoy it they are to be envied. But how can a woman enjoy anything if homely or disgraceful lines are shown about her in every passing mirror? Nature is unkind enough often without accenting it by clothing.

The Austrian women have more of the deftness of line of the French, but they have a plastery way of doing it often, and there is a mixture of the German with it which is not always pleasing. Few of the German women have bodies to favor elegance of dress. The Spanish show negligence and over dress, with bad carriage usually.

Many American girls have bad habits of shoulders. Many of them lean forward or to one side or, without turning the toes exactly in, do not turn them out. The French women, almost universally, walk better than the Americans, or indeed any others.

American men have very much this fault of walking with the feet straight instead of turned out. It makes all the difference in the world with the carriage. The people who stand really erect are more rare even than those who are honest.

But the ordinary American girl of nice family life, who is not off on the artist or career tangent, is extremely agreeably dressed. For the most part, everything is all right. It is becoming, tasty and coquettish often, without losing the line of sense and suitability. They have an alert energy in their clothes, American women, but are seldom supple or lithe.

Their voices are generally a dreadful disappointment of their charming persons. Some of the intonation is simply frightful, and pronunciation very negligent. What has become of phonics in the public schools?

\* \* \*

Of course on the grounds, where you are liable to meet anybody you ever knew, and many whom you never have, including your fate, you must look nice.

There is no use of dressing up, or down rather, in the expectation of being soiled or spoiled. Some people have a habit of putting on all the old clothes and shoes they own and looking perfect dowdies and frights at such places. There is no need of this. One who is dainty and careful never gets soiled in that way. Besides, it does not pay ever to look dowdy or negligent. The dreadful "ulster" and "waterproof" are also homely as unnecessary.

After the Exposition is finished it will be like indoors

all over the place. Easy shoes are things which all should wear. But that does not mean heavy, homely ones, or those down at the heel. High heels should be avoided for those who make long, regular studies and walks. Happy those who have three or four pairs in stock, half worn. I know one lady who has been breaking in shoes for the Exposition during the past two years. She has five pairs all easy and in good condition.

Shade hats are a requisite, but should be stylish and becoming as well; no garden hats or steamboat hacks. No old soiled gloves, either, and especially no half-buttoned ones.

A short skirt has to be very well made to be graceful. If this is arrived at and it is becoming to the wearer's style of body, this is the desideratum for the Exposition surely. But in general the so-called "short skirt" has to be held up most of the time anyway; so why not as well hold up a graceful length, that when let down fits one for parlor, studio, carriage or hall? That is, a short skirt is only useful on one sort of occasion; in a train a woman is always dressy. A wise plan is to arrange the holding up of the skirt before the mirror before leaving the house, and pin or button it into that place. One can then pretend to be holding it up, which gives the requisite cachet without the fatigue or wearing out of gloves.

There is a sort of thick skinned glove in the stores here for 4.85 francs which is extremely neat and trim, keeps the shape and outwears several pairs of light kid. The only trouble is that they do not come in black colors; only in tan or garnet, &c.

A jacket is a great desideratum; a jacket allowing blouse, shirt waist or even corsage under. Be careful, if you get it made here, or they will make it so tight in the back and arm hole and wrist that you can scarcely get in or out of it, let alone wear anything under it. They like it that way because it is so "chic" and "elegant" and "gentil." They turn you around between the glasses in great glee to show you how chic it is. And it is.

But when you ask them how you are possibly going to wear it as a jacket, taking it on and off on occasion, they look so puzzled and perplexed and put out, as though they thought, "Oh, those dreadful foreigners, they think of so many things at once!"

(Heads just exactly like birds! See no farther than a needle's point. No sort of forethought in the make-up!)

\* \* \*

If ever there was a legend that needed exploding it is this one of Americans getting clothes made in Paris.

Some day when I can bear the excitement of so much to say around one pen point, I shall undertake that subject. The legend about singing teachers is wise wisdom compared to it, and the foreign artist wages a bagatelle!

It is simply criminal, the falsity, the waste, the disappointment, the ruins of moneys and time, and the abominations of misfits and stupidities that in Paris surround this absurd legend of "having our clothes made in Paris."

It is a worse crime than the musical legend, because it engulfs a greater number of people.

That there is exquisite French taste is undeniable. There is sufficient of it here in the nature for all the other countries. But among those whose business it is to traffic in that taste, it has become so distorted and corrupted by the strife for gain in it, that it is doubtful if this class could now, even if relieved from this deplorable influence, longer show the pure quality which has made French taste one of the most distinct race features in the world.

Speaking with a modiste on the Rue de la Paix yesterday upon the excessive trimming, and consequent homeliness, for the most part, of the millinery on that "highway," she replied: "Don't you suppose we realize that as much as you do? But, you see, foreigners will pay us anything we ask. We could not ask the enormous sums we do just for simple elegance; we must pile on the rich merchandise upon the hats, so as to show them the worth of their money."

This is an actual fact, stated in these so many words

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Thus it is all along the lines. No matter for the disaster to the unfortunate wearer who puts the atrocious hat on, no matter for the taste which is travestied and caricatured to meet trade, till not a vestige of it is left.

"They don't know the difference, so pile it on and get their money." This is the song throughout the shops. Proof of it—some of the frights of people to be seen at hotels decked out in "French clothes." You dare not any more put yourself "in the hands" of these people. The subject needs correction, and that badly.

\* \* \*

Of course, if you hold up your dress you must have a pretty skirt under it. Paris is the Paradise of pretty skirts. In profusion, variety, grace, cut, attractiveness, the skirt marché of Paris is hors concours. The skirt is the pièce de résistance of the Frenchwoman's toilette, and it includes all her qualities of charm and—all her frailties of resistance.

The lovely and exquisite things called Paris silk skirts form to the toilette what in French parlance is called "Déjeuner de Soleil." A luncheon composed of sun rays! The lovely things simply melt off your body, as might so much variegated ice cream.

For exposition purposes it would be wiser to get one of those mohair or alpaca or moiré-alpaca skirts which come in all the colors, and are so nicely finished: sometimes embroidered and trimmed most charmingly. One of these is indestructible, is cool, and, if well chosen, may be worn with the nicest toilette.

It goes without saying that the corset must be sufficiently easy with which to go on the Exposition grounds. Without that all the rest is hopeless and vain. You cannot walk long, cannot enjoy, cannot resist, and worse yet, cannot look agreeable, except for a few minutes at a time, if the corset is not quite forgettable.

Some people are arming themselves with "blue glasses" in order to save the eyes from the effect of so many white walls. They are not blue exactly, but shaded ever so slightly, so as not to interfere with seeing, but yet save from the glare. They have another advantage, that is, of preventing, in some measure, the frowning and grimacing in which some people indulge when looking at things in a strong light, and which spoils the skin.

Useless for a woman to see the wealth of the nations, and come to know the stores of the earth, if in learning it she gain one wrinkle! FANNIE EDGAR THOMAS.

(To be continued.)

### Theodore Van Yorx.

Mr. Van Yorx has been heard here several times before, but never to so good effect as in his long aria, which was the only solo work in "The Wedding Feast."

He showed maturity since his last hearing, and can be counted as among the most satisfactory tenors we have had here.—New Haven Journal-Courier.

Mr. Van Yorx made a decided impression in "Onaway, Awake!" the only solo in the work. His voice has improved much since he sang here last in oratorio, and has a richness it did not have at that time.—New Haven Palladium, May 10, 1900.

Van Yorx, the truly wonderful tenor soloist, sang to a most enthusiastic audience in Russell Library Hall last evening. Van Yorx is gifted with a marvelously beautiful voice of great range, at times most sympathetic, again intensely dramatic. He sings with superior intelligence, perfect intonation and possesses a most charming personality. Nothing vocally to surpass his rendition of "O Paradise" has ever been heard in this city.—Middletown (Conn.) Tribune.

The singing of Theodore Van Yorx last evening in Russell Library Hall far surpassed all expectations. It seemed to be the unanimous opinion of the representative musical audience assembled that no greater artist has ever sung in Middletown. His inspiring rendition of "O Paradise" was truly wonderful and brought a well deserved double encore. His incomparable personality had much to do with the enthusiastic reception given him.—Middletown (Conn.) Penny Press.

BOSTON, June 4, 1900.

### Boston Music Notes.

Mrs. L. P. Morrill and several of her pupils sang the program at the musical given by Mrs. Wesley Rogers Batchelder in Newton last week. Mrs. Morrill was in fine voice, and her singing was the occasion of innumerable compliments and congratulations. Now that Mrs. Morrill resides in New York she is heard far too seldom in this city, as her time is so taken up with pupils during her stay here that she has been unable to give any receptions in her studio this winter, reserving all that for New York. Miss Harriet Barrows, of Providence; Miss Edith Cushing, of Fonda, N. Y.; Miss Lillia Snelling and Edw. L. Bacon, of Newton, were the pupils heard. Daniel Kuntz played two groups of violin numbers and also the obligatos for the songs. Carl Ellison was the accompanist, and the occasion was voted a most enjoyable one. The beautiful residence of Mrs. Batchelder was admirably suited for hearing the music to the best advantage.

The dates for the Maine Musical Festival this year will be October 1, 2 and 3 at Bangor and 4, 5 and 6 at Portland.

Miss Helen Jordan, who is studying with Arthur J. Hubbard, has a remarkably fine voice, and is making great progress in her music. She is devoted to her art, being essentially a student who strives always for the best in her work. Another of Mr. Hubbard's pupils, Paul Savage, goes abroad this summer to study with Mr. Hubbard's former teacher, Vincenzo Vannini, at Lucerne, where the maestro spends the summer months, returning to Florence for the winter. Miss Goddard, also a pupil of Mr. Hubbard, is at Lucerne with Signor Vannini.

The Faletten Pianoforte School is very much in evidence just at present. On Monday evening a recital was given in Steinert Hall, in which a large number of pupils took part. On Tuesday evening in Faletten Hall occurred a recital tendered to the Cambridge Art Circle. Mrs. Reinhold Faletten made some remarks upon the "Fundamental Reader," with illustrations by several of the pupils. Thursday evening, June 14, the graduating exercises will take place at Steinert Hall, the class of 1900 being composed of Miss Lucy Calvin Drake, Miss Belle Heinemann, Miss Bertha Law, Miss Caroline E. Roberts, Miss M. Estella Rose, Miss Edith A. Stephenson and Miss Geneva Weitz. This recital will be of unusual interest, and at the close of the musical program the diplomas will be presented.

The chorus and quartet of the Eliot Church, Newton, under the direction of Everett E. Truette, have been giving a series of musical services during the past season, at which the following works have been sung: Neidlinger's "Jerusalem," Parker's "Redemption Hymn," Saint-Saëns' "Christmas" oratorio (two performances), Dubois' "The Seven Last Words of Christ," Stainer's "Daughter of Jairus." The last of these services will take place Sunday, June 10, at 4:30 p. m., when Mendelsohn's "Hymn of Praise" will be sung.

The Bostonia Sextet Club, of which C. L. Staats, the well-known clarinetist, is director, has recently closed its very successful season by a tour of Nova Scotia and New Brunswick. The club has during the past season given concerts in Ohio, Pennsylvania, Virginia, West Virginia, Maryland and the New England States, as well as the Maritime Provinces. Next season the club has already signed for long tours, beginning in Quebec, October 1, and from there into Ontario, followed by a tour of the West and South, which will occupy the time up to December 24. On January 28, 1901, there is to be a six weeks' tour in Ohio and Pennsylvania, and in May they will again visit the Provinces. Miss Helen Wetmore, a proficient and accomplished soprano soloist, will again be the assisting vocalist the coming season.

The concerts given by the pupils of Mrs. Etta Edwards were well attended, large audiences being present each evening, and both musically and socially the event was a success.

Edith MacGregor Woods, pupil of Madame Gertrude Franklin, continues to win success wherever she sings. Some of her recent press notices are given below:

Miss Edith MacGregor was warmly received, and she showed more bistrionic ability than the other members of the company during the Faust scene.—Concord (N. H.) Evening Monitor.

Edith MacGregor, the contralto, won deserved recognition.—Concord (N. H.) People and Patriot.

Miss MacGregor made her first acquaintance with a St. Albans audience. She showed herself to be a singer in the true sense of the word.—St. Albans (Vt.) Daily Messenger.

Miss MacGregor has had fine success with her audiences during the entire season, and has been receiving double encores everywhere.

A. Gore Mitchell, musical director, a graduate in music of the University of Oxford, England, and a fellow of the Royal College of Organists in London, recently of Boston, has been elected professor in the New England Conservatory of Music of the new department for the training of boys' voices and of boy choirs.

Miss Emma Pauline Sands was one of the artists at the recent wedding anniversary of Mr. and Mrs. J. Hallet Gilberte, given in their apartments at the Charlesgate last week. During the evening Bruce Hobbs sang a number of Mr. Gilberte's compositions as well as some of his own.

It was voted Thursday night at the annual meeting of the Cecilia Club to change its name to the Cecilia Society. There were about one hundred members present, and President Arthur Foote was in the chair. After the reading of the annual reports these officers were elected: President, Arthur Foote; vice-president, Francis A. Shove; clerk, Charles C. Ryder; treasurer, Edward C. Burrage; librarian, George H. Rose; directors, Harry C. Baldwin, Arthur Astor Carey, George O. G. Coole, Francis H. Peabody; trustees, George P. Gardner, one year; William P. Blake, two years.

The pupils of John Orth will give a recital at Steinert Hall on Monday evening. Mr. Orth played at a musical given at the residence of Mr. and Mrs. J. I. Phinney, Cambridge, on May 24.

The Philharmonic Society, of Newport, R. I., has reorganized as an incorporated body under the charter granted by the State of Rhode Island and Providence Plantations on January 9, 1900. A committee of three was appointed to draft a constitution and by-laws, to report at an adjourned meeting of the corporation to be held on the last Thursday in June.

The pupils of Dr. Louis Kelterborn gave a piano recital in Chickering Hall on Friday evening, assisted by Mrs. Bertha Kelterborn, soprano, and Wilhelm Traupe, violinist.

Miss Estelle Louise Warren, one of J. Hallet Gilberte's advanced pupils, is to give a piano recital at his studio in the Charlesgate Thursday evening. Her program will include works of Händel, Chopin, Schumann, Moszkowski and Chaminade, and a group of works by Boston composers, including Charles Dennee, George Chadwick, Clayton Johns, Arthur Foote, Florence Atherton, Harriet Shaw and Mr. Gilberte. Duos for two pianos will be given with Mr. Gilberte at the second piano. Annie Wing Smith, soprano soloist, will assist.

Armand Lecomte, the Italian baritone, who has been heard so much at society functions during the winter, has gone to Clifton.

Frederick Martin was one of the soloists at the production of "Elijah" last week in Concord, N. H. That his work was appreciated is shown by the following notices:

His is the part which is expected to shine, and Mr. Martin was equal to the occasion. His voice is full, rich and sympathetic, possessing the high range needed for this exacting part, and all the dramatic force which is required. Mr. Martin is a young singer and seems destined to a high place in his well chosen profession.—People and Patriot.

The composer places the burden of the solo work upon the bass clef, and Mr. Martin, a new singer to Concord, proved himself fully

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equal to the demands. He has one of the finest voices which has been heard in the State in recent years. The part of Elijah requires that which is rare in the bass voice, a high range. Mr. Martin sang the difficult passages with ease and a purity of tone which was refreshing. He possesses a good power and seems in every way supply that which is satisfying to a musical ear.—Evening Monitor.

Miss Edith Cushing, of Fonda, N. Y., pupil of Mrs. L. P. Morrill, expects to locate in New York next autumn.

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And Ernest Hutcheson.

**D**IRECTOR HAROLD RANDOLPH, of the Peabody Conservatory of Music, of Baltimore, has succeeded in acquiring a most valuable addition to its faculty in the person of Ernest Hutcheson, as already reported in the Berlin dispatches of this paper.

Ernest Hutcheson was born in Melbourne, Australia, and when he was a mere baby it was discovered that he had a perfect musical ear. At five years of age he appeared upon the stage as an "infant phenomenon," but was fortunately not allowed to appear much in public, being withdrawn very early to start in on the serious study of music. One of his first teachers was Max Vogrich, the well-known composer and pianist. In his fifteenth year he entered the Leipzig Conservatory, graduating four years later with honors, and receiving the Mozart Prize. He then returned to Australia, and for some years devoted himself to concert playing there and in England. In 1892 he returned to Germany, settling in Weimar for some special studies with Stavenhagen. During the next few years he studied, taught and made several concert tours with Willy Burmester, the celebrated young violinist, everywhere meeting with the greatest success.

In 1898 he removed to Berlin, and early in the season gave a concert with orchestra, playing the "Emperor" Concerto of Beethoven, the E flat of Liszt, and a Concerto of his own composition. His reception by audience and critics was almost unheard of. Many declared him second to none as a pianist, and full of brilliant promise as a composer. He was immediately offered a post as teacher in the Stern Conservatory, which was accepted.

Since his residence in Berlin he has appeared frequently in public, and always with quite remarkable success. During the season just passed he gave, among other concerts, one of which the entire program was made up of his own compositions, one of his most talented pupils appearing as soloist in his piano concerto. This stamped him as among the most gifted of the rising composers of the day, and left the critics undecided as to whether he should be ranked higher as interpreter or creator.

Mr. Hutcheson will enter upon his duties on October 1, 1900, and application for his classes will be received at any time prior to that date.

Following are a few of the many favorable notices which Mr. Hutcheson has received:

Ernest Hutcheson's recital took place in the Singakademie, and this large concert hall was filled with musicians and students. \* \* \* This young man has at last aroused Berlin's musical public, and such enthusiasm as he aroused by his exceptional qualities as pianist is rare in this piano belabored community. \* \* \* After the concert giver's own arrangement of the "Ride of the Valkyries" the audience crowded up to the podium and insisted upon no less than three encores—and then wanted more! Certainly, since Tausig there has been to my knowledge but one other such legitimate technic, and that is in the head and fingers of our own Joseffy. With all this, Hutcheson is not a mere virtuoso. He is, on the contrary, full of impulse, and is so sound a musician that he can be trusted to follow his impulses. I have rarely heard such an evening of fine piano playing.—Otto Floersheim in THE MUSICAL COURIER, December, 1899.

O. B. Boise, the well-known American composer and teacher, now residing in Berlin, writes of him:

He is a great classical pianist, with a technic more like Tausig's and Joseffy's than Rosenthal's. It has never been surpassed in

legitimate adequacy. I have no hesitation in saying that the world's front rank pianists can furnish no man better equipped.

The best piano recital yet heard this season was given by Ernest Hutcheson at the Singakademie, November 21. Mr. Hutcheson is a pianist of the first rank, and it is only a question of time when he will be recognized as such all the world over. Seldom have I heard such exquisite playing.—The Concert-Goer, December, 1899.

There seems no limit to his technic. He uses this, however, only as a means to an end, and that—poetic interpretations.—London Musical Courier, December, 1899.

Ernest Hutcheson gave a piano recital in the Singakademie on Tuesday evening last. Of this, as of the Composition Concert given some weeks ago by this distinguished artist, we can give only the most favorable report. In the Bach Fantasie and Fugue he recalled Bülow by his clear and articulate handling of the thematic material. In the Scarlatti pieces he charmed by his grace and delicacy; in the Schumann Fantasy by his breadth and passion, and in the Liszt numbers he was fairly dazzling.—Berlin Neuste Nachrichten, December, 1899.

Ernest Hutcheson again showed himself a splendid artist, who is equally at home in the subtleties of Chopin or the splendors of Liszt.—Berlin Post, 1899.

It was a joy to breathe in the tender atmosphere of the A flat and G sharp minor études of Chopin, to feel the vibrating swing of the Schumann Sonata and to marvel over the virtuosity exhibited in the Tausig Etude.—Berlin National Zeitung, October, 1898.

Mr. Hutcheson is a most refined and clever pianist. His technic is remarkable and of the greatest certainty.—Berliner Tageblatt, October, 1898.

His technic seems entirely faultless and his conceptions authoritative and tasteful.—Börsen Courier.

Mr. Hutcheson played all these pieces with exquisite technical ability, supported by a healthy musical perception and a powerful touch.—Leipzig Tageblatt, 1891.

He left us a juvenile prodigy; he returns an artist.—Melbourne Daily Telegraph.

The success of the evening. The fairy-like lightness of touch, brilliancy and precision was exhilarating.—Sydney Daily Telegraph.

### Selma Kronold as Ortrud.

**A**T the recent performances of "Lohengrin" at the American Theatre by the Castle Square Opera Company, Mme. Selma Kronold impersonated the role of Ortrud on several occasions. Unfortunately she did not sing the nights THE MUSICAL COURIER representative witnessed the performance of the opera, and therefore her work was not reported in these columns. However, THE MUSICAL COURIER republishes here the opinions of some of the critics of the daily papers:

The most satisfactory impersonation was Selma Kronold's Ortrud, which was most forcibly dramatic.—New York World.

Ortrud and Telramund were dramatically enacted and sung by Mrs. Kronold and Mr. Mertens.—New York Evening Post.

Mrs. Kronold as Ortrud did remarkably well.—Commercial Advertiser.

Scalchi would be absolutely necessary to excel the work of Mrs. Kronold, whose dramatic fire and ripening depth of tone was a revelation.—New York Evening Telegram.

Ortruds have been heard at the Metropolitan Opera House, whose impersonations could not compare with that of Madame Kronold.—New York Staats Zeitung.

### Recital by a Virgil Teacher.

Miss Laura Dean, a prominent teacher of the Virgil method, on Staten Island, gave a piano recital with her pupils at Hotel Castleton, St. George's, last Saturday afternoon. She was assisted by Mrs. A. K. Virgil, who gave some sound and impressive remarks about old and new ways of piano study; also Master Miner Gallup, whose brilliant playing was a fitting close to an afternoon of pleasure, marred only by the rain. The audience was very large and evidently very much pleased and interested. The children evinced excellent training, both in solo and ensemble work.

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### Wyman in Song Recital.

**T**HE 20th Century Club, of Buffalo, had Mrs. Julie Wyman as its artist on May 24, and with the piano accompaniment of John Lund, heard the following songs, each and every one given from memory by Mrs. Wyman:

The Blackbird.....	Harris
La Lune Blanche.....	Nevin
The Dream-Maker Man.....	Nevin
The Merry Lark.....	Nevin
Le Vie.....	Nevin
At Twilight.....	Nevin
The Nightingale's Song.....	Nevin
The Rosary.....	Nevin
Ti Saluto!.....	Nevin
Viens a Moi!.....	Bemberg
Romance.....	Holmes
Love's Fantasy.....	Schnecker
Sombrero.....	Chaminade
Bon Soir Mignon.....	Lacoste
Time's Garden.....	G. Thomas
Le Fidèle Coeur.....	Vidal
Ariette.....	Massenet
Bonne Nuit.....	Johns
Longing.....	Tschaikowsky
Romance.....	
Tojours à Toi!.....	

There is not a musical authority here that fails to recognize the artistic merits of Mrs. Wyman's singing, which is based upon an unusual emotional force and a distinct individual conception of the value of a song as a means of poetic and musical expression.

No wonder, therefore, that the Buffalo papers utilized their superlative vocabulary in explaining the nature and the effect upon the audience of this Wyman recital. "So great is her dramatic instinct, and such is the grace, the color and the witchery of her singing that she could make even a commonplace song alluring," says the Buffalo Express of May 25. Yes, and she can do more; she can interest the musician in songs that are ordinarily rejected. However, Mrs. Wyman is to sing here a few times next season, and then we shall hear directly, which is preferable to hearsay.

Mrs. Wyman was in the city for two days last week to view the drawings of her daughter Florence, who recently received prizes for work at the Art League.

### The Guilmand Organ School.

**T**HE students from the Guilmand Organ School, who have been studying with Mr. Carl, will appear as soloists at the New York State Convention in Saratoga this month. They are Miss Clara Stearns, of Troy, and J. Christian Ringwald, of Oneonta, N. Y.

Miss Stearns, who will give a recital in Albany early in June, has had a successful winter season.

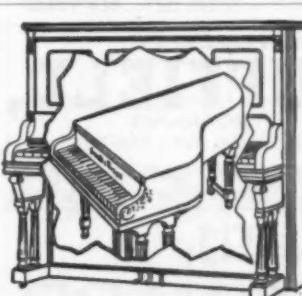
Mr. Ringwald was formerly assistant organist of the Thomas Kirche, Leipzig, Germany, before he came to New York in the early winter to study at the school.

Among other successful students are Miss Mary H. Gillies (New York) and Mrs. Gertrude B. McKellar (Bradford, Pa.), who have recently been playing with large success.

The school will close for the summer holidays the latter part of June, and reopens on October 8 for the fall term.

### Mrs. Virgil to Visit the South.

Mrs. A. K. Virgil goes to Atlanta, Ga., on Friday evening, June 8, by way of the Savannah Steamship Line, where she expects to speak before the Southern Music Teachers' Association, which convenes there. Master Miner Gallup, who will go with Mrs. Virgil, will play a program of classical music, and in addition, will give some phenomenal illustrations of piano technic before the teachers.



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# Musical . . . People.

Miss Shupp's pupils gave a musical at Moline, Ill., recently.

Guy Smith is a well known tenor and musician at Albany, Ga.

Pupils of Miss Cosgrove and Mr. Allen gave a piano recital at Nashville, Tenn., on the 19th ult.

L. Georgia D. Crane has opened a conservatory of music in the Shannon Block, Richmond, Va.

At Gainesville, Tex., the Ballard musicale was given at the residence of C. Newcomb Stevens, May 22.

The last musicale of the season for Mrs. F. C. Kelley's pupils was given at her residence, 26 Ashwood avenue, Summit, N. J.

A musicale was given by Miss Callie S. Moats, of Upper Market street, Parkersburg, W. Va., recently, for the benefit of her pupils.

The commencement exercises of Goetze's Conservatory of Music, in Moberly, Mo., were held at Conservatory Hall, in that city, May 18.

The pupils of Miss Ida Evelyn Canfield, vocal instructor at the Folts Mission Institute, Herkimer, N. Y., gave a recital at the institute on the 22d ult.

Miss Fannie I. Corbin's pupils gave a recital in the Universalist vestry, Spencer, Mass., on the 18th ult. for the benefit of the church music fund.

Miss Plumley's pupils, assisted by Mrs. Harry D. Gue, contralto, and Miss Bertha Bucklin, violinist, gave a musical at Stamford, Conn., on the 23d ult.

The Oklahoma Editorial Association was entertained at the Northwestern Normal, Alva, Okla., May 15, by President Ament and the entire faculty.

On Tuesday evening, June 5, the Orpheus Club, of Greenwich, Conn., appeared before the public at the Auditorium in Rossini's "Stabat Mater."

Miss Margaret Hubbard Jean Parre and S. D. Cushing were the soloists at a concert given in the First Congregational Church, Toledo, Ohio, last week.

A recital was given by the pupils of the Preparatory Department of the Norfolk (Va.) Conservatory of Music at the Conservatory, Monday evening, May 21.

Mrs. William Boothby and Mrs. Flagg are the executive committee to arrange for the Maine concert which is to be hoped may be given in Portland, Me., August 6.

A children's musicale was given at the studio of Miss Alice J. Roberts, Elmira, N. Y., on the 18th, by pupils of Miss Roberts, Miss Ethel Roberts and Reinhold I. Warlich.

Last week at the National Conservatory of Music, Joliet, Ill., Miss Clara Grundy gave another in her series of pupils' concert recitals, assisted by D. H. Roberts, baritone.

The Mount Vernon, N. Y., Musical Society held its annual meeting last week and elected the following board of directors: Hon. Edson Lewis, John H. Clawson, Miss J. D. Ferguson, Eugene Thwing, Arthur F. Blecher, Miss A. Belle Rankin, Charles C. Fearn, Miss Margaret C.

Greene, Miss Nell Graham, Henry E. Van Doorn, W. S. Benjamin.

Miss Alice G. Waldo gave a piano recital at the home of Miss Emily B. Meigs, on North Sixth street, Lafayette, Ind., last week. Miss Waldo is a pupil of Miss Meigs.

Misses Nellie and Hattie Heckler entertained at their home, Pueblo, Col., May 17. Miss Carrie Carlisle, Senor Andonegui and Miss Anna Dempsey gave a musical program.

The Dobbs Ferry (N. Y.) Choral Society, numbering above fifty voices, gave its second concert on Thursday evening, May 24, in the Summerfield Methodist Episcopal Church.

The Orpheus Club, of Toledo, Ohio, has just given its third concert, assisted by Miss Bessie Cannan, contralto; Henry Weiler, violinist; J. M. DeHor, tenor; director, S. R. Gaines.

Mrs. Carrie Davis Gilman and her pupils, assisted by Miss Mabel Miller, contralto, gave a musical soirée on the 21st, at the residence of Mr. and Mrs. Walter L. Parker in Wilder street, Lowell, Mass.

The members of the Arlington Quartet, of Haverhill, Mass., are C. E. Morrison, first tenor and leader; N. I. Osgood, second tenor; J. W. Allen, baritone; F. A. Crowell, bass; Mrs. C. E. Morrison, accompanist.

An organ recital was given on the 17th ult. at All Saints' School, Sioux Falls, S. Dak., by Miss Aude Pierce, the instructor on that instrument. Miss Pierce was assisted by Miss May Campbell, instructor on the violin, and Ray Devers.

The soloists of the concert at Brenham, Tex., on the 22d ult. were Mrs. L. J. Lockett, soprano; Miss Grace Gardner, contralto; Miss Kate Estes, basso; Miss J. F. Lockett, accompanist.

The last recital of the series given by Mrs. Dr. Portmann was held at the Barnett house, Canton, Ohio, recently. Mrs. J. A. Simonds, Mrs. Ogden Bolton, Miss Lavin and Messrs. Reed and Fogle took part; Miss Phillips, accompanist.

The following music students will graduate from the Dubuque (Ia.) Academy in June: Paul Jenkel, Miss Laura Kleis, Miss Jean Steffens, Miss Georgia Nix, Miss Lucile Kelly, Miss Marjorie Wilson, Miss Clara Upson, Miss Clara Linehan, John Ball.

Those who took part in the concert at the Congregational Church, Poughkeepsie, N. Y., last week, were Mrs. F. A. Faust, Mrs. Alvah L. Peckham, Miss Kirchner, Miss Gildersleeve, Miss Goetchius, Miss Andrus and C. M. Eastmead, E. A. Nelson and F. J. Schwartz.

Miss May C. Fuller, of Haverhill, Mass., has a large number of pupils in Somersworth, N. H., who gave a violin recital in the Methodist Church of that town, a short time ago. They were assisted by Miss Willis, violoncellist; Miss Dube, pianist, and Miss Woodward, accompanist.

The members of the choral society which meets at the Y. M. C. A. Hall, Norristown, Pa., has organized permanently, electing Mr. Templeton president, Ursinus Grater secretary, Charles Teaney treasurer and Herbert Moore leader. The club will be known as the Orpheus Club.

May 21 the Utica (N. Y.) Conservatory of Music was sold. The present owner, George S. Beechwood, with other business interests, could not attend to the conservatory, and is disposed of it to Edward B. Fleck and Robert J. Hughes. Mr. Fleck is known as one of the ablest heads of piano departments in the country. Mr. Hughes received his musical education in New York and Baltimore. He was tenor soloist of the Associate Reformed Church,

besides appearing in concert and oratorio throughout the South. There will be no changes in the present faculty, and two new teachers have been engaged already for the following term.

Christian Trautvetter's pupils, assisted by Misses Suzanne McKay, soprano; M. Gregory, J. Frederick, M. Hartman, G. Washburn, Mr. Robertson, Mr. Willard, and Masters G. Gregory and D. Freimuth, gave a recital at Morley Congregational Church, Duluth, Minn., Thursday, May 24.

The closing reception of the Hyperion Club was given at the home of Dr. and Mrs. Theodore Mason, Walnut street, McKeesport, Pa., last week. Officers were elected for the year: Theodore Hopke, president; H. C. Stewart, vice-president, and W. T. Pierce, Esq., treasurer. The retiring president, C. O. Hadley, was presented with a handsome remembrance.

Professor Haberer of the Amsterdam, N. Y., Conservatory of Music, announces that at the closing recitals, which are to be given next month, three of the pupils will graduate in the "classical course"—Miss Anna Johnson, Miss Edna Potter and Miss Rena Lindner. These young ladies will give their graduation recital, assisted by two other young ladies of the conservatory.

The Charter Oak Glee Club has been organized at Hartford, Conn., and the following officers elected: President, W. O. Frezz, secretary, Albert Voight; treasurer, W. R. Bennett. A committee, consisting of E. J. McBriarty, Charles J. Burns and J. J. Shea, was appointed to draw up a constitution and by-laws. The club has sixteen charter members. W. R. Bennett will act as instructor.

Those who will take part in the first concert of the Nyack (N. Y.) Musical Society, June 6, are Mrs. Caroline Mihr Hardy, of Plymouth Church, Brooklyn, soprano; Mrs. Susan Hawley Davis, of Bridgeport, Conn., contralto; Douglass Lane, of St. Paul's Episcopal Church, New York, bass; Miss May Riker, pianist; Miss Evelyn Blauvelt, organist; Henry P. Noll, musical director.

A concert was given by the Friday Musical Club at the Preparatory School Auditorium, Boulder, Col., on the 15th ult. by the Tuesday Musical Club, of Denver, choruses by Boulder ladies. The local vocalists were Mrs. Callahan, Mrs. Henderson, the Misses Berlin, Andrews, Whitmore, Rust and Love, Mrs. Collins, Miss Jefferson, Miss Jean Brooks, of Denver, Miss Walbach and Miss F. Rebekah Clark.

The Malone (N. Y.) Opera Company, assisted by the Mozart Orchestra, of Potsdam, C. H. Vance musical director, and Mrs. F. J. Riley, pianist, gave the opera of "Erminie" on the 17th and 18th ult. Miss Grace M. Woods, of Potsdam; L. L. Sayles, Thomas A. McGuire, J. Fred Amsden, W. L. Allen, Brock Shears, F. G. Shufelt, J. S. Bize, Edward W. Lawrence, H. H. Williamson, Sadie M. Thompson, S. Rebecca Khlohs, Clara L. Bell and Miss Jessie G. Marshall were in the cast.

A quartet and chorus composed of Theodore H. Cook, J. H. Snyder, Jr., George H. Burt, Jacob Jacobson, Carl Mannerud, Theodore H. Cook, Clarence D. Rowley, Claude Payne, J. H. Snyder, Jr., Torrey Teigen, David R. Phillips, Carl E. Christopherson, John Chapman, Ray Devers, John Jacobson, Charles A. Thomas, Fred Pair, William J. Dickenson, Martin O. Detlie, Walter Neil, Ray Hutchinson, Jacob Jacobson, under the direction of George A. Burt, has been formed at Sioux Falls, S. Dak.

The annual recital of the Girard (Kan.) Conservatory of Music was given at the Methodist Church in Girard, May 26. Miss Edna Ramsey, of Chanute, and Misses Esther Gainer and Myrtle Shafer, of Girard, completed the piano course, and Miss Edna Allen, of Girard, Mrs. Robert Pate and Mrs. Frank Anderson, of Pittsburg.

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the vocal course. They were assisted by Miss Gertrude Carpenter, of Girard, and Mr. Otto Booker, of Pittsburgh, Mesdames Merriam, Draper, Hall, and Miss Longston, of Cherokee.

Harry Leonard Vibbard is an instructor in the department of music of the College of Fine Arts, Olean, N. Y.

An organ recital was given at the First Methodist Episcopal Church, Alliance, Ohio, on the 24th, by Miss Minnie Bauer.

Miss Louise Howard, of 41 Arlington street, Brockton, Mass., directed a recital of her pupil's on the piano at her home, May 25.

The sixty-second recital of the Virgil Clavier School, occurred last week, at Portland, Me., when Miss Mary G. Jordan was the soloist.

At Lawrence, Kan., Miss Myrtle Lawton gave a concert last week, assisted by Mrs. Josephine Hutchings Crane, of Kansas City.

The piano and song recital given by the Misses May G. McCarthy, Mary E. Mulvihill and Grace L. Baum, pupils of Prof. B. J. Zollner, at the Young Men's Christian Association Hall, New Britain, Conn., May 22, was largely attended.

At Burlington, Vt., last week, Miss Elizabeth G. Grinnell and Miss Mary E. Williams gave their song recital at the Young Men's Christian Association Hall. Dr. Hindes, baritone, of Vergennes, assisted, and Miss Fanny Grinnell was the accompanist.

The pupils of Miss Henrietta Strom, who appeared at the recital in Sioux Falls, S. Dak., recently, were Miss Mabel Thompson, Miss Helen Voltaire, Miss Genette Leyse, Miss Margaret McKeon, Miss Louise Hollister, Miss Fannie Grigsby, Miss Agnes Moltaire, Miss Grace Howe, Miss Cora Holden, Miss Adelia Thompson, Miss Edna Christopherson, Miss Florence.

The Dr. Mason Glee Society, of the Heights, Wilkes-Barre, Pa., are practicing to enter the male glee contest at the large eisteddfod at Atlantic City in July. The officers of the society are: President, George Roberts; vice-president, David J. Williams; secretary, Osborne Richards; treasurer, John J. Hughes; musical director, John Loyd Evans; pianist, Griffith Jones; librarian, John A. Thomas, board of directors, David J. Williams, Eynon Morgans, John J. Hughes, George Hughes, John R. George, William J. Davis, John Loyd Evans, George Roberts. Those who have already been enrolled are: Thomas S. Thomas, David Lewis, William X. Williams, Henry Reese, John S. Jones, John P. Thomas, David J. Davies, Abraham Bell, Thomas Reese, H. M. Brown, John Roberts, William Reese, John J. Thomas, Thomas G. Jones, William Anwyl, Harry Williams, Henry O. Jones, John Hoskins, James Anwyl, David Griffith, Phil Roubley, George Hughes, John J. Hughes, Thomas J. Lewis, John H. Davis, John R. Thomas, Thomas Davies, George Roberts, John R. George, Noah Reese, David J. Jones, William Lewis, Morgan Morgans, Rees, Hammond, David Jones, David J. Thomas, Penry Davies, Thomas C. Lewis, John L. James, John Williams, Daniel H. Lewis, Osborne Richards, William L. Williams, W. W. Housenick, Arthur Evans, Thomas O. Roberts, Thomas Beaumont, William J. Davies, Thomas Jenkins, L. K. Styles, David Meredith, David Morris, William C. Williams, Frank Davenport, David B. Harris, Lewis Jenkins, Edgar Probyn, Joseph Thomas, Bethuel Haycock, Watkin Jones, John Butler, David E. Evans, Evan Jeffries, Henry Williams, William R. Williams, John R. Williams, William Bevan, John E. Davies, Richard Morgan, Daniel Llewellyn, Fred Nychart, Charles Vincent, David J. Williams, Morris Williams, John Hughes, Roger Howells, George Gallagher, Evan J. Jones, Meredith Jones, Edward J. Thomas, John Owens, Edward Martin and Edmund Harris.

The Syracuse (N. Y.) Choral and Orchestral Society gave their first concert, this being their first season, on the 18th. The soloists were Mrs. William H. Berwald, Thomas Miller, of 251 Fifth avenue, New York, announces a six weeks' course in technic. This course is especially designed for teachers and pupils wishing to become familiar with the technical ideas of Leschetizky. Miss Miller explains that the method consists of special exercises designed to bring each muscle to the highest state of development; to produce all gradations of tone, from the singing to the brilliant; to establish the habit of playing on the keys rather than from above them, thus avoiding the blow on the keyboard so universal in piano playing, especially in that of chords; to enable small hands to take difficult chord positions with certainty and clearness, and to produce the most powerful effects in chord passages without taxing the strength of the body.

soprano; Miss Beulah Chase Dodge, contralto; Evarard J. Calthrop, tenor; Clarence Dillenback, baritone; Conrad L. Becker, violin; George Alex. Russell, piano. The officers are Frank T. Miller, president; Clarence Dillenback, vice-president; Irving S. Robinson, secretary and treasurer; George H. Madison, recording secretary; Louis Boker Phillips, conductor. The following is a list of the chorus: Mrs. Archibald, Mrs. Berry, Mrs. Brooks, Mrs. Burdick, Mrs. Colwell, Mrs. Corbett, Mrs. Draper, Mrs. Harshberger, Mrs. Jackson, Mrs. Lathrop, Mrs. Lyon, Mrs. McDonnell, Mrs. McGreery, Mrs. Miller, Mrs. Mooney, Mrs. Morehouse, Mrs. Palmer, Mrs. Penny, Mrs. Riggs, Mrs. H. O. Smith, Mrs. L. D. Smith, Mrs. Worth, Miss Ballard, Miss Baumgras, Miss Bleyer, Mrs. Burwell, Miss Cameron, Miss Conkey, Miss Dennis, Miss Fisher, Miss Fowler, Miss Hanna, Miss Keehner, Miss Keith, Miss Kimmey, Miss Kingsley, Miss LeRoy, Miss Lakey, Miss M. C. McKeon, Miss McKeon, Miss Morehouse, Miss Murray, Miss Robbins, Miss Robens, Miss Tibbits, Miss Tillpaugh, Miss Wight, Miss Williams, Miss Yale, Mrs. Button, Mrs. Bradley, Mrs. Bruns, Mrs. Chapin, Mrs. Comstock, Mrs. Conrad, Mrs. Green, Mrs. Haley, Mrs. Manchester, Mrs. Partridge, Mrs. Rebholy, Mrs. Sharp, Mrs. Stearns, Miss H. Annable, Miss G. A. Annable, Miss Baumgras, Miss Bell, Miss Brown, Miss Burwell, Miss Church, Miss Cooper, Miss Ellis, Miss Foster, Miss Hall, Miss Hopkins, Miss Hubbard, Miss Keehner, Miss Kelly, Miss Lewis, Miss Murray, Miss Robbins, Miss Robens, Miss Shane, Miss Watts, Miss White, Messrs. Babbitt, Baker, Bayette, Bradley, Chapman, Commerford, Cummings, Dunn, Farrell, Fenner, Haass, Lindemer, Marshal, Merkley, Moyer, Milne, Noble, Power, Price, Tuxhill, Williams, Wells, Yarwood, Baker, Ballard, Buhpee, Carpenter, Dudley, Faville, George, Haight, Higginbottom, Hockenberry, Hixen, Kemp, Lemmon, Lewis, Long, Madison, Playford, Phelps, Robinson, Rowland, Solomon, Tholens, Van Deusen, Walsh; accompanist, Miss Lillian Bell Crommie.

#### A Recent "St. Paul."

THE High School Choral Class, of Nashua, N. H., recently gave a performance of parts of "St. Paul" with a chorus of 125 and Mrs. Marcia Craft, soprano; Mrs. F. A. Young, contralto; Mr. G. R. C. Deane, tenor, and Mr. G. E. Willy, basso. Mrs. J. H. Tolles was the pianist, and Mr. E. G. Hood was the conductor, who had also trained the chorus to a proficiency that gave general satisfaction. Local and visiting critics spoke in high praise of the performance. Mr. Hood is a musician whose work is done with conscientious application.

#### Buzzi-Pecchia.

SIGNOR BUZZI-PECCHIA, a vocal teacher of high reputation, formerly with Dr. Ziegfeld's Chicago Musical College, and previous to that a teacher of eminence at Milan, has been secured as singing teacher by the New York College of Music. Mr. Buzzi-Pecchia has some of the highest testimonials.

#### Miss Miller to Give a Special Course.

Miss Judith Miller, of 251 Fifth avenue, New York, announces a six weeks' course in technic. This course is especially designed for teachers and pupils wishing to become familiar with the technical ideas of Leschetizky. Miss Miller explains that the method consists of special exercises designed to bring each muscle to the highest state of development; to produce all gradations of tone, from the singing to the brilliant; to establish the habit of playing on the keys rather than from above them, thus avoiding the blow on the keyboard so universal in piano playing, especially in that of chords; to enable small hands to take difficult chord positions with certainty and clearness, and to produce the most powerful effects in chord passages without taxing the strength of the body.

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## Music in Canada.

JUNE 2, 1900.

WILLIAM H. SHERWOOD, of Chicago, will give a piano recital in the Toronto Conservatory of Music Hall on the evening of June 18.

Franklin McLeay, the talented Canadian actor, will give a dramatic performance on June 19 in aid of the sufferers by the Ottawa and Hull fire. Every actor-manager in London has promised his services and support, and Mr. McLeay has also received offers to play from nearly every actor and actress of importance in the metropolis. The affair will have the support of the three Colonial clubs—the Canada Club, the Colonial Club and the Royal Colonial Institute. Mr. Chamberlain and Lord Strathcona have signified their intention of lending their valuable aid.

The above announcement, which appeared in the Toronto *Globe*, has been very favorably received in Canada.

Mabel Glover, soprano, well known in New York as a former pupil of Madame Evans von Klenner, the eminent vocal instructor, appeared with success last month in a Toronto production of "The Chimes of Normandy."

Miss Bessie Cowan, a brilliant young pianist and pupil of Dr. Edward Fisher, gave an artistic and interesting recital at the Toronto Conservatory of Music on the evening of May 29. Miss Cowan possesses a very musical temperament and a good technic.

A vocal recital was given in the Toronto Conservatory of Music Hall, on Monday evening, May 28, by pupils of Rechab Tandy, the well-known tenor soloist and teacher of singing. The talented and promising performers were Misses Maud Snarr, Marie Wheeler, Lillian Garrett, A. T. C. M.; Queenie McCoy, Maude Davidson and Gertrude Sangster; Messrs. F. Hancock Matthews and F. Stoneburg. Mr. Tandy contributed several selections, and Miss Maud Buschlen, violinist, assisted.

The Toronto Festival Chorus met May 29 for rehearsal of "Israel in Egypt." The practices will continue until the end of June, to be resumed again early in September. F. H. Torrington will shortly announce the works to be produced next season, and he already promises that "The Messiah" will be presented.

A new edition of W. O. Forsyth's song, "Red Roses," has been published in Toronto. This composition was recently sung with success at a prominent concert in Pittsburgh, Pa.

Pupils of Mrs. Sullivan-Mallon, pianist, gave a creditable concert in the Toronto College of Music Hall on the evening of May 29.

It is to be hoped that Miss Abbott, of Montreal, will next season inaugurate another series of admirable concerts similar to those she has already given, always with satisfactory artistic results.

**Dr. PAUL KLENGEL,**  
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# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY  
BY THE  
**MUSICAL COURIER COMPANY.**

(Incorporated under the laws of the State of New York.)

**St. James Building, Broadway and 26th St., New York.**  
TELEPHONE: 1720 Madison Square.  
Cable Address: "Pegujar," New York.

**ESTABLISHED JANUARY, 1880.**  
**No. 1054.**

MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, JUNE 6, 1900.

**BERLIN, GERMANY (Branch Office)—**

Linkstrasse, 17 W., is in charge of Mr. Otto Friesheim. Single copies for sale at the music store of Ed. Böck. Leipzigerstrasse 30, W. All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17.

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**Subscription (including postage), invariably in advance: Yearly,**

\$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

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Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

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For particulars apply to "Trade Department," MUSICAL COURIER.

J EAN LASSALLE, once a well-known baritone singer, is about to start an operatic conservatory in Paris. This is odd.

Lassalle is one of the few foreign singers visiting America who retired before he was seventy. He does not settle in America and teach! Is it possible that the coming change in musical politics is casting a warning shadow? We hope so.

B OITO'S much talked of and long expected opera, "Nero," will, as he has promised, be given at La Scala, Milan, in the year 1902. It is in five acts. The chief characters are Nero, Simon Magus, a Vestal Virgin and a lady who is very far from being one. One act takes place in the house of Simon, another in the circus, two during the burning of Rome, and the last is the flight of Nero. The acts are short, the text for the most part being in Greek metrical form.

T HE startling news was cabled to America last

Sunday that Graurice Mau—we grow weary of writing Maurice Grau—has engaged for next season's English opera here Philip Brozel, tenor; Louise Meisslinger, contralto, and for conductor our old acquaintance, Signor Seppilli. Miss Meisslinger sings in English, so does Mr. Brozel, while Seppilli will conduct in Italian. The musical capacity of the contralto and conductor are well known here. Thus far novelties are absent.

S OME enthusiastic souls in Vienna are proposing to found a new Bayreuth on the site of the ruins of the old Roman city of Carnuntum not far from the Austrian capital. The capture of this flourishing city A. D. 375 marked the beginning of the great "Migration of the Nations" and the origin of the power of the German races. It is proposed to erect here a popular theatre, galleries for paintings and sculpture, and halls for music and poetry, as well as an arena for athletic sports. This is a very nice program, but unfortunately to make a Bayreuth you need a Richard Wagner.

A ND music has come back to stay as an adjunct, a disagreeable one let it be said, to eating in public. Since the Appellate decision ordered the discharge of "Billy" McGlory's relative on West Fifty-ninth street the rush of noise making in public resorts has been great. If the public at large could be made to realize that bad music often means bad cooking, the craze for wild Hungarian (alleged) orchestras and the vicious cornet with piano accompaniment might abate. A concealed orchestra of small size placed at a distance that renders it almost inaudible would perhaps be endurable. But as things are now half the restaurants of New York are unbearable because of their bad music making.

M R. FINCK is once more tilting at his old aversion, Brahms. Read this:

"Brahms has never found favor with the Parisians. His 'German Requiem' was heard with 'icy coldness' at a sacred concert at the Paris Conservatory. Pougin wrote of it: 'Despite the skill shown in the writing, the work is heavy and pasty. The first number is a chorus of beautiful harmonic sentiment, and it is followed by another chorus, of which the first part is equally pleasing; and then the music begins to drag, becomes gray, and the interest is dulled more and more until the end. There is a want of warmth and light.'

We presume that both the New York and Parisian critic prefer the French manner of celebrating grief—with plumes, torches, brass bands, monster choruses à la Berlioz. That grief should be gray, dull and not redolent with warmth and light

does not occur to M. Pougin. However, it is all a question of taste, taste and nationality. Tennyson's "In Memoriam" and the "German Requiem" of Brahms are both masterpieces; both are saturated with grief, expressed in dignified, untheatrical accents. Berlioz turns his woes inside out to the brassy clangor of many instruments. Then there is Gounod and his sorrow as expressed in the "Funeral March of a Marionette." It is neat, unobtrusive, with full of playful humor as if death itself had no horrors. So those who cannot appreciate Brahms let them listen to Berlioz—or Gounod.

T HE difficulties composers encounter in their search for new librettos are many. Italy has been so long levied upon that its stories are stale. The North, especially the Nibelungen sagas, are hopelessly reminiscent of Wagner. No musician of common sense would attempt a book built on the Scandinavian legends, while historical pageants in the Meyerbeer style are dead as the proverbial nail in the door. Bruneau has set Zola, and now Charpentier has gone to contemporary Paris, to Montmartre, for a subject. Why not? Why must an opera book be rhyme. Why can't prose have its day? It is easier to set because of its infinite rhythms. We applaud Erlanger and his experiments with Turgenev and Erckmann-Chatrian.

F ELIX MOTTL, it is said, had a premonitory dream of Herman Levi's death. Mottl was spending the day with a friend near London on the Sunday that Levi died. When Mottl came down to breakfast that morning he remarked to his friend that he had had an unpleasant dream during the night. He had dreamed that he was in Levi's bedroom in Munich, and that the latter, who was in bed ill, had lifted up his head, kissed him and then died. At 2 o'clock that afternoon a telegram came to Mottl from Frau Mottl saying that Levi had died that morning. Levi's father was a distinguished rabbi, but the great conductor was the only member of his family that did not embrace Christianity, and the others gave up the name of Levi and took in its stead that of Lindeck.

**A BEETHOVEN CENTENARY.**

O N April 2, 1800, a concert took place at the Burgtheater in Vienna. The announcement in the bill contained the information "Tickets for boxes can be procured from Herr von Beethoven at his residence, Tiefer Graben, No. 231, Third Floor." This is the house which to-day bears the number 16. While poor Beethoven was selling tickets the public was demanding for its money an amount of good material that to-day would last for three evenings. The program was as follows:

Grand symphony by W. A. Mozart.

Air from Haydn's "Creation" (this was quite new, having been performed for the first time on March 19, 1799), sung by Mlle. Saal.

Grand piano concerto, composed and performed by Beethoven.

A septet for four stringed and three wind instruments, composed by Beethoven and dedicated to Her Majesty the Empress.

Duet from the "Creation," sung by M. and Mlle. Saal.

Her van Beethoven will "phantasiren" on the piano.

Grand symphony for orchestra, composed by L. van Beethoven.

Such was the way in which the Septet and the First Symphony made their appearance in the world of music. The sixth number in the program, the "phantasiren" was an improvisation on Haydn's "Emperor's Hymn." The fourth number had been previously performed in the house of Prince Schwartzenberg, and Beethoven said of it "It is my creation." There was no rehearsal and the performance was shameful. So much for 1800.

## ARTISTS AND PIANOS.

THE decision reached by Messrs. Steinway & Sons to withdraw all the pianos gratuitously loaned to musicians, teachers, singers and so forth, and to demand payment for the use of the instruments is a step deserving of the highest commendation, for it was an imposition upon the piano business to exact from it the use of its capital in return for expected favoritism. The unwholesome commission system prevailing in Europe and here whereby teachers and professional musicians are enabled to make a percentage out of sales of pianos which they secure for the manufacturer by selecting pianos for pupils or friends or influencing sales gives them sufficient latitude and preference not to demand, in addition, the use, free of charge, of pianos.

Very naturally, the habit of so many of our musicians of playing and singing without remuneration imbues them with the unhealthy notion that other musical efforts, such, for instance, as the production and sale of pianos, might also be based upon an eleemosynary system and that because they have pupils who do not pay and because they will sing without pay and play without compensation the piano manufacturer should send them pianos and charge nothing and so the whole American musical scheme is to become a consolidated plan of begging and favoritism.

THE MUSICAL COURIER was the first to protest against such a false and illogical method by boldly proclaiming that no advertisements or preliminary notices or newspaper reprints would be published in its columns without pay exactly as it is done in the offices of the New York *Herald*, the Paris *Figaro*, the Chicago *Tribune*, the London *Times* and all other daily and weekly papers and now Messrs. Steinway & Sons come forward and declare the same principle as applied to the conduct of the piano business—a step which will unquestionably bring about a great reformation in the habits of our musical life, for Steinway & Sons are a great force in the musical affairs of both hemispheres.

It may be adduced that the free loan of these pianos constituted an advertisement, but we deny that any advertising has value unless it is paid for, for advertising is as much a commodity as are pianos or railroads or peanuts or professional work, and all these have no value unless paid for.

Anything worth something cannot be had for nothing and consequently these loaned pianos as advertisements are worth nothing. Steinway & Sons discovered this just as we discovered it in this business and just as every player and singer should discover it and thereupon cease his or her playing and singing unless paid for it. The demoralization of all associated with these free gift enterprises as they have been existing in the musical profession has at last become apparent and much of the distress in the profession can be traced directly to the habit of thought generated by the theory that things can be had for nothing in the musical line. "Pianos can be had for nothing; notices in THE MUSICAL COURIER can be had for nothing; well then, we might as well teach, play or sing for nothing."

The next step now to be taken is the abolition of the commission system, for it constitutes an insult to the piano industry by implying that a teacher or singer is necessary to select a piano as the manufacturer is either incapable of selecting the proper one or is apt to deceive the public by sending an improper article. The fact is that not one of a hundred piano teachers knows the first thing about piano construction and not one of a thousand singers knows what a piano is or means; the best judge of the piano is its maker and the next judge is the technical expert and outside of these there are very few *musical* people who can answer the rudimentary questions applying to pianos.

The idea has been fostered by the piano manufacturers that musicians are competent judges of pianos

and this has been in order to attract their favor so that they would bring their friends and pupils to the wareroom with a view of a commission. The commission evil is therefore as much the fault of the manufacturer as it is the fault of the musician, but both are degraded in permitting it to prevail. In the interests of honesty and decency and self-respect and independence in personal conduct and professional ethics the shameful and shameless practice of commissions on piano sales should, by mutual consent, be abrogated, and if it cannot be accomplished through an appeal to honor, such a house as this Steinway house could put an end to it by announcing publicly that it will pay no commissions and why it will not and cannot hereafter do so. That house inaugurated a healthy commercial policy by withdrawing all of its loaned pianos and it will place the self-respecting musician under deep obligations by taking the next logical step which is the abatement of the commission evil. Whoever may want a Steinway piano needs no guide; the house will treat each purchaser properly. Why then have this principle offended by admitting a commission possibility? Steinway & Sons will be followed by the whole first-class piano trade if they take this step and whatever the cheap concerns would do would not affect them anyway, while the step itself would constitute a purification of which every high-minded musician would be proud.

## THE AMERICAN PIANIST.

WE wonder how many genuine American pianists there are! It is a dangerous question to ask, a still more dangerous one to define. To the query: What is an American pianist? we might reply, in regulation Hibernian fashion, by asking a question, thus: Can Reginald Halberstrom be called an American pianist? Reginald is just twenty. At the age of four he was discovered with his nose between the pedals of his parents' upright piano. A friend, an amateur flutist, happening in, the surprised and delighted progenitors were told that their son had musical genius; that upon them devolved the grave, the awful responsibility of giving him a musical education. The youngster's future being decided, his childish joys were turned to sorrow by the tasks imposed upon him. With the aid of a lady teacher he mastered the names of the notes, learned a few exercises, which he artlessly prattled for his family and the astonished neighbors, and before the lad was eight he played all the scales. About this time the lady teacher was dropped and a forbidding looking foreigner, who scratched the contra bass in an orchestra, was secured. Haydn, Mozart, Beethoven were hammered into the unhappy boy, who wrote in a poor, cramped handwriting and spelled in an altogether original way. But it mattered not to the ambitious parents, whose cupidity and conceit were aroused by the newspaper accounts of Rubinstein's earnings. At thirteen Reginald was tall, thin, nervous and hungry looking. He played at Bach and Chopin, had a stiff wrist, and was in desperate mood for so young a man. He dreamed of a land where the baseball grew and music was unheard, but his good parents kept him chained to the keyboard and talked vaguely of Europe. Then the name of Redhedski became known. He was an ex-ballet master, who discovered, God knows how, a new and miraculous method for the piano. To him, at Bauchburg, in the Black Forest, swarmed all young musical America. The Redhedski system was extremely severe. For six years the pupil bound himself by legal contract to study with the old master, three years of that time being devoted to finger exercises under assistants. At the expiration of the term the pupil was given a certificate, in which was set forth the fact that he—or she—had studied the prescribed number of years with Redhedski—and nothing more. This one sided document was the only con-

solation of the hard working pupil—this and a hard touch, for all the Redhedski pupils had hard touches. The incessant technical drill rendered callous their tactile sensibility and absolutely deadened their musical imagination. The graduates of this musical murderer could play fast and loud. They were nicknamed *prestofortissimists*.

Reginald Halberstrom's parents placed a mortgage upon their house and sent the youth to Redhedski, of Bauchburg, in the Black Forest. This was in 1892. Six years later he returned a bloated, careless young man, with strong, agile fingers, a despiser of all things American, a cynic, a secret hater of music, vain, impudent and immoral. He loathed churchgoing and played *pinochle* on Sundays. Believing himself a great virtuoso, he declined to teach, and even refused an offer—a liberal one for an inexperienced pianist—to take charge of the advanced classes in the Schwitzkopf Conservatory. His parents were mortified, disturbed, and became slightly suspicious of the sheepskin diploma he brought back from Bauchburg. It did not give the least hint of their son's capabilities, and, to add to their sorrows, disgusting rumors reached them from Germany. Their Reginald had played cards, billiards, had acquired a fondness for loose company—in a word, had wasted his time and formed evil habits. Soon began the chase after musical agents, and old Mrs. Halberstrom became a familiar and unwelcome visitor at all of the agencies. Her husband, who was a subordinate clerk in a German savings bank, had not the time to attend to these unpleasant details, and Reginald was too proud. He was an artist, a pupil of Redhedski, so his mother attended to the business. After a year's weary waiting, the young man secured a position as accompanist with a road company, and gladly left his home. He sent no money to his parents, nor did he become burdensome to them in the matter of letter writing. When the summer came it brought back Reginald with a coarser face, coarser manners, new and vulgar friends. His slight earnings were dissipated before August, and he simply imposed on his parents. They were now almost heartbroken. Remonstrances availed not, neither threats nor prayers touched the hardened young man. In the fall, having no money, he put on a spurt of energy and actually practiced. His father and mother were delighted, and promises of a bright future once more dazzled them. A local orchestra, needing a solo pianist at a Sunday night concert, communicated with a musical agent, and after some preliminary wire pulling, Reginald promised to play a Saint-Saëns Concerto—without remuneration. The vision of a newspaper notice and a "good time" after the affair spurred him on, and he studied the old concerto, the war worn concerto, played by all the Redhedski pupils. At the rehearsal matters went fairly well and the concert indifferently. Reginald Halberstrom was not a great pianist, and the critics said so the next morning. After that he gave up all pretence of work, and to-day is keeping bar somewhere in the West.

Does this sound like a typical case? We answer at once that it is one. But suppose that Reginald had stayed at home and worked under his parents' supervision, would he have become a great pianist? Again we answer, and in the negative, supplementing it with the suggestion that even though his parents had gone abroad with him to the Black Forest, he would have probably wasted his time. And now we return, after a most oblique course, to our original question. Can Reginald Halberstrom be called an American pianist? Decidedly not.

An American pianist is one born in America, musically educated in America and one who plays in America. If this bald definition is too much in the nature of a truism let us hasten to add that nearly, if not all, the American pianists we are acquainted with were born abroad, or studied abroad with foreign teachers or live abroad. Of course you will cry out that William H. Sherwood was born in

America or that Fannie Bloomfield Zeisler first studied in Chicago with Carl Wolfsohn. But to be quite frank, these examples do not suit our requirements. We know one artist, Julia Rye-King, who was born in Cincinnati, and received the principal part of her musical education here from her mother. But Madame King went to Liszt at Weimar. The younger generation, without exception, have studied abroad. If there are exceptions, where are they, who are they? Let them send in their names to THE MUSICAL COURIER, at the same time answering the three following questions:

First—If you are a pianist can you play the piano?

Second—If so, why don't you play in public?

Third—if you reply to the second question with the answer that you do not get a chance, that foreign, visiting artists crowd you out of the field, let us ask you most frankly that if you were wired from the office of THE MUSICAL COURIER to come at once to New York with three, two or even one concerto at your finger ends, would you do so? Would you play a Beethoven or Schumann, or Chopin or Tschaikowsky piano concerto in public to-morrow evening, after one rehearsal, with a good orchestra and under a competent conductor?

The truth is there are no American pianists in harness, ready for emergencies. We mean American born, American taught artists. This is not a pleasant admission for us to make, but we believe that we are correct in making it. Our American girls go on the boards and sing an operatic *role* at two hours' notice. Where are the American pianists who can do the same thing with a concerto—putting, of course, the purely hypothetical case that a foreign artists *ever* would get sick and disappoint a large audience?

We know some that would rise from their coffins if the phrase "big box office receipts" was whispered in their moribund ears! But the thing might happen in New York and what a scouring of remote localities, what a fuss there would be if an American pianist had to be the substitute! An artist should be prepared for any accident and young American piano artists, who have *not* studied with Redhedski at Bauchburg in the Black Forest, are exhorted to have their lamps well replenished with oil for the coming of such.

We wish to add a postscript to the above by declaring it is our conviction that few, if any, pianists, foreign or home bred, are absolutely ready for the contingencies of the concert platform. And it is this dearth of practical pianists in a country where every one plays the piano that is causing the adoption of self-playing instruments. With this note of warning we leave to our readers who are interested a careful consideration of this very important subject.

#### DAMROSCH TO CONDUCT.

NOW that the statement of this paper to the effect that Damrosch had been engaged by Grau to conduct opera next season is confirmed, we can reprint the following from the well posted New York Times of June 1:

In spite of the many denials that have been made by Maurice Grau and Walter Damrosch of the report that Mr. Damrosch had been engaged to conduct the German opera next season at the Metropolitan Opera House, it can be stated authoritatively that Mr. Damrosch's contract has been accepted by cable.

Prior to Mr. Grau's departure for Europe it was generally known that negotiations were pending which could not be consummated owing to a partial arrangement having been agreed upon between Mr. Grau and Herr Ernst von Schuch, who conducted several concerts at the end of last season, that if he could secure five months' leave of absence from the King of Saxony he would return to this country and accept the position. It is evident from the engagement of Mr. Damrosch that Herr von Schuch could not secure the necessary leave of absence.

It is understood that in the arrangement entered into between Mr. Grau and Mr. Damrosch it is stipulated that

an entire separate orchestra shall be organized, which will be devoted exclusively to the German performances. Mr. Damrosch in securing his orchestra will use every effort to engage the same men he had under his direction when opera was given by him in Philadelphia. The same orchestra will be utilized in the regular Sunday night concerts, which will be directed by Mr. Damrosch.

At the time of these negotiations there was a rumor that Mr. Grau really proposed to engage the Denver ex-sheet music dealer, Mr. Frank Damrosch, as his German opera leader, and there was some basis for this conjecture. As leader of a choral society and supervisor of music in the public schools of this city Frank Damrosch could have drafted voices to fill up the sparse ranks of the rank Metropolitan Opera House chorus which, of all the abominations in music in this town, is certainly the worst. True, Mr. Frank Damrosch's choruses and singing pupils sing as sharp and then again as flat as the chorus at the Metropolitan does and therefore they would not be disbarred, but his brother has a stronger social pull and therefore Grau took the social end of the family and let the Democratic sheet music discounter go so that all his efforts could go forth in behalf of the primary and grammar school sufferers who yell automatically ten minutes a day at the expense of the taxpayers.

And now we learn that our original statement was true, that the pupils will continue to yell under Frank and the chorus at the Metropolitan will do the same under Walter.

New York will again get just what New York wants. It is willing to endure the Damrosches, poor chorus, star systems, no orchestra and no serious performances. The true and appreciative lover of good music will have ten concerts during the season by the Boston Symphony Orchestra and should thank the Fates and Mr. Higginson for that.

#### EDUARD STRAUSS

TO

Otto Floersheim.

BERLIN, May 8, 1900.

DEAR SIR—Your esteemed friendly note gave me much pleasure, and I prize highly the pleasure of at last making the acquaintance of the composer of the dance piece which gave such brilliancy to the programs of my concerts last summer in forty-four cities, and I am glad to be able to inform you to-day that in many places the charming dance piece was redemande de capo, and every where found great applause.

A frequenter of my kur, utterly unknown to me, who lives at Neusadt a R., called my attention by letter to a composition of yours which pleased him much (you see how many quite unknown admirers of your music you have, besides the Strauss!!!), especially your music for a ballet.

I took the liberty of writing to you and begged you to kindly inform me of the publisher of the same; to-day I have no acknowledgment, and must assume that the worthy post office could not find Meister Floersheim perhaps, simply from the stupidity of a letter carrier.

In order that I may have the pleasure of thus expressing myself to you I shall be very glad to pay a call on you, in case my visit between 4 and 5 o'clock will suit you. In any case, as I unfortunately have rehearsals for many days, I place myself at your disposal at my lodgings, Hotel Bristol, any day between 6 and 7.

With best respects, yours truly, EDUARD STRAUSS.  
To Mr. Otto Floersheim.

[The composition referred to is Mr. Floersheim's "Idyll," second movement of his Miniature Suite, which he has also arranged for violin and piano; Breitkopf & Härtel, publishers.—Ed. M. C.]

#### Florence E. Farnam.

Miss Florence E. Farnam, a vocal teacher, of Minneapolis, Minn., who passed the winter in New York, will return here some time in June and remain for the summer.

#### To Europe.

Mrs. M. Samuels, the New Orleans correspondent of THE MUSICAL COURIER, left for Europe last week on the Touraine.



#### The Pastoral Pilgrim.

By Katherine Tynan.

For me the town sets forth in vain  
His painted pleasures in a train.  
For I arise and go  
To a delicious world I know.

There the gold fretted fields are set  
Like pearls within a carcanet  
With daisies fine and fresh,  
And kingcups tangled in a mesh.

The pastoral lands I seek where stray  
The strawberry cattle and the gray,  
Knee deep in dew and scent,  
Placid, and breathing forth content.

Brave coves line each hill, and there  
The pleasant habitations are,  
With roses to the eaves,  
And nightingales amid the leaves.

When I shall wake then to the sun  
And the birds' early antiphon,  
And lusty bee his chant,  
What shall I miss, what shall I want?

Sweet peas and dappled mignonette  
Below my crystal window set,  
Clear air and lucent skies,  
And the dove's whispers and replies.

A garden and an orchard white  
And pink—an orchard's my delight,  
Whose very name doth bring  
Airs of the summer, joy of spring.

And having these shall I repine  
For houses, houses in a line,  
The gray town like a grave?  
Give me my cockle shell and stave.

THE MUSICAL COURIER first printed extracts of Horatio Parker's speech on American music and musicians, a speech that was recently published in full. It contains sound sense. It is always interesting to listen to musicians talk of their art, yet I would at present not part with his Cahal Môr for all of Mr. Parker's polemics and sacred music.

\* \* \*

Philip Hale once translated into silvery English a very cruel tale by the Count Villiers de l'Isle Adam, a Frenchman whose genius was more condensed than his name. The story was about a music sensualist who wrung swans' necks to catch their blissful song of death. This baleful occupation produced charming results—but, of course, you remember the tale. Once read it can never be forgotten.

Dodd, Mead & Co. published the life of Villiers de l'Isle Adam, by a relative, Vicomte Robert du Pontavice de Heussey. The family, it seems, all ran to pompous sounding names. Villiers was the most arrant Bohemian that ever trod a Parisian boulevard. He was really of noble descent, one of the oldest families of France, but his title was mocked at by his witty associates and he ill-represented their gibes and sneers. He was shabby, in debt, irregular, lawless, a Son of Joy, as Robert Louis Stevenson calls the artist, and he has a peculiar claim to our favor because he was Wagner's friend and most ardent champion at a time when Richard the Great-Little counted two French adherents, the other one, of course, being Charles

Baudelaire. Villiers fooled with music, played after a stumbling fashion the piano and set to music Baudelaire's

Our beds shall be scented with sweetest perfumes,  
Our divans as cool and dark as the tomb.

But I fancy his musical gift was cloudy, vague; that in wondrous word building his true genius lay.

In 1861 at Baudelaire's home Villiers met Richard Wagner. It was at a period of great depression for the master. Villiers speaks of the interview as the most memorable of his life. "Wagner, with his high, remarkable forehead, almost terrifying in its development; his deep, blue eyes, with their slow, steady, magnetic glance; his thin, strongly marked features, changing from one shade of pallor to another; his imperious hooked nose; his delicate, thin-lipped, unsatisfied, ironical mouth; his exceedingly strong, projecting and pointed chin—seemed to Villiers like the archangel of celestial combat." A queer little band, composed of Wagner, Villiers, Baudelaire and Catulle Mendes often walked the town about after midnight. Once they were down a long dreary street, which ends at the Quai Saint-Eustache, and there Wagner pointed out to them the window of a garret at the top of a very high house. In it he said he had almost starved, had despaired, had meditated suicide. Villiers was a Wagnerian among Wagnerians. He paraphrased in words his impressions of the German's music, and some of these were published in Catulle Mendes' curious "Revue Fantaisiste." He visited Wagner at Triebchen, near Lucerne, in Switzerland, although he was so poor that he had to walk part of the distance. Such was the extraordinary influence Wagner exerted upon his associates. He must have been a great magnetic dynamo that ruthlessly affected friend and foe.

Augusta Holmès' (the composer) name occurs here. She knew Wagner and adored him and his music. Here is an account of their meeting at Triebchen: "Two months before the German war I met Mlle. Holmès at Triebchen, Wagner's home, her father having, in spite of his great age, decided to take the journey to Munich in order that the young composer might hear the first part of the 'Nibelungen Lied.'

"A little less sentiment for my wishes, Mademoiselle," said Wagner, after he had listened to her with the clear sighted and prophetic attention of genius. "I do not want to be, to a creative genius like yours, the manchineel tree whose shadow stifles all the birds that come within it. A word of advice! Do not belong to any school—especially not to mine!"

This sound bit of wisdom might be profitably listened to by scores of composers, too weak to stand on their own legs, so borrow Wagner's ideas as crutches.

According to Villiers, Richard Wagner was a Christian of the Christians, which statement will interest many who look upon the master as a religious revolutionist. Villiers once asked him if he viewed Christianity in the same light as Scandinavian myths. Wagner answered, "Why, if I did not feel in my jnmost soul the living light and love of that Christian faith of which you speak, my works, which all bear witness to it, and in which I have incorporated all my mental powers, as well as the whole of my lifetime, would be the works of a liar, of an ape. \* \* \* My art is in my prayer. \* \* \* The first sign that marks a real artist is a burning, precise, sacred, unalterable faith. \* \* \* As for myself, since you ask me, above all things I am a Christian, and the accents which touch you in my work owe their inspiration to that alone."

With all due deference to Villiers, I think that Wagner was telling him pretty fairy stories, knowing the fierce Catholicism of the French poet, or else Villiers let that magnificent imagination of his run away.

Villiers has another claim upon our attention, for, like Baudelaire, he worshiped Edgar Allan Poe.

He modeled after Poe, and raved about him at all times. To Poe, as I have often said, belongs the position of father to the entire new school of Parisian literature.

One of Villiers' characters was "Triboulat Bonhomet." This was the man who was so avid of new sensations in music and who so cruelly slew the swans. During the autumn of 1879 Villiers was at Bayreuth in company with Judith Gautier, Catulle Mendes, and gave a reading from his works before a lot of crowned heads, Wagner and Liszt included. Villiers read some of the curious adventures of "Bonhomet," and was surprised to hear his audience laugh, at first quietly, at last unrestrainedly. Finally the tempest of laughter rose so high that the reader ceased and cast a glance full of vague suspicion around his audience. The Grand Duke of Saxe-Weimar, who sat beside him, touched his shoulder and pointed to a person sitting just opposite them. Villiers, with a little sharp cry, dropped the manuscript from his trembling fingers and gave evident signs of lively terror. There in front of him, surrounded by a bevy of beautiful women, gazing at him with shining eyes, his enormous mouth open in stentorian laughter, his huge hands leading the applause, was "Dr. Triboulat Bonhomet" himself in flesh and bone (principally bone). It was Franz Liszt!

From the very first line of the manuscript, which minutely described the Doctor, the whole audience had been struck with the resemblance between the great pianist and Triboulat Bonhomet, and as the description went on the likeness increased—dress, gestures, habits—all bore a striking similarity. One person alone did not perceive the identity, and he laughed louder than the rest—Liszt himself. Finally the reading had to be stopped on account of the general hilarity, but Liszt was never told of the joke.

After a lingering, miserable death in a hospital, Villiers was buried August 20, 1889, and that was the end of a brilliant intellect. "O Death! those who are about to live salute thee!"

\* \* \*  
A Colorado millionaire—extremely millionaire—one who is getting up an art gallery, went to Whistler's studio in the Rue du Bac. He glanced casually at the pictures on the walls—"symphonies" in rose and gold, in blue and gray, in brown and green.

"How much for the lot?" he asked, with the confidence of one who owns gold mines.

"Four millions," said Whistler.

"What?"

"My posthumous prices," and the painter added, "Good morning."

\* \* \*  
The Manchester *Guardian* has this to say of Kipling:

"It is not strange that Mr. Kipling's books should be read gladly. One can imagine how gladly a writer would be read in schools who used as great gifts to persuade boys not to do sums. That is what, in a sense, Mr. Kipling does. Ever since the time when men lived in caves on acorns they have been trying to get it into their heads that there are finer things to be done than killing one another, and taking or burning one another's things. They have not half learned it yet, and at intervals which used to be very short and are not yet very long they will break off in a rage, slam down the book, and make for the woods, whole races of them at a time, as if bitten. If a person of genius puts his head in at the door when the fit is coming on, and says in words of fire that books and slates are only fit for muffs, he is very highly thought of. And this has been Mr. Kipling's part. For half a century we had been civilizing ourselves. There had grown up a wider and deeper interest in civilization than ever before. It was the age of Tennyson and Browning, Kelvin and Lister, Watts and Burne-Jones. Public spirit had spread so far that there was much talk and

some hope of letting no old man or woman past work starve in England. It could not last. For several years there had been signs of uneasiness at the pace at which the ape and tiger in men were being let die out. And just when the old fascination of force was taking another of its periodical grips of men's minds, Mr. Kipling came to fill their eyes, their ears, their very noses with the intoxicating sights and sounds and smells of the slaughter house."

Owen Seaman thus parodies Maeterlinck in *Punch*:

May 1—Hark! One would say there is a symbol coming down the corridor! Oh! Oh!

2d, 3d.—Nineteenth Deaf Man—I cannot hear anything; and my eyesight is defective.

Deafest Deaf Man—I do not know what he is saying. I do not know what anybody is saying.

Least Deaf Man—I am glad that I am not blind. It must be very inconvenient to be blind.

4th, 5th.—Where is my pet lamb? I do not see it on the sofa as usual. Ah! ah! I smell mint sauce. No, I will not take any luncheon to-day. I loved it so. It was not altogether like other lambs. It was more ominous. And now it is cold!

6th.—Hush! Not so loud. Sister Ann may overhear you. She is a hundred and twenty-five yards away under a willow; but you never can tell how far her soul reaches. Perhaps it covers as much as three acres.

7th.—Sister Migraine, I have a headache. Have you a headache, Sister Migraine? I think I am going to be very unhappy.

8th.—I ought not to sit on the edge of a well and keep on throwing my wedding ring into the sun. What shall I do if I drop it into the water? There! I have dropped it into the water! What shall I do?

9th.—There is somebody the other side of the door. There is always somebody the other side of a door.

10th.—My hair inundates my entire being. It is longer than two of me. Oh, see, it has come right down from the balcony. No, no; you must not try and climb up by it. \*

11th.—Did I wrench your arms too much? No? Yet I heard your bones sigh together, like little mice in a wainscot. Do not look at me so aloofly, as if your soul were forever in the next room.

12th.—My eyes will not close. Why will not my eyes close? I must very soon say something to somebody.

13th.—Oh! Oh! I have a pain in my destiny. It is just here. It is not indigestion. Oh, no! it is certainly not indigestion. (This makes a very good ending.)

\* \* \*  
Cleverly done as is the above, the parody by C. M. S. McLellan, which appeared in *Town Topics* ten years ago, has never been excelled. I wish that I could remember it, with its cross eyed dog that said "Oh, God" at rhythmic intervals.

\* \* \*  
E. M. B., a correspondent of the *Evening Post*, wrote a very vivid account of hearing the Hungarian gypsy violinist Béla play. "More than one Magyar poet has sung of him," she says, "and his art of playing, and in Vasárhely he is the idol of the peasant, the more so now that for two years he has been a victim to consumption, and so unable to play. This is a common malady among the gypsy musicians; the supposed reason is that they undermine their constitutions by playing hours at a time, under the most intense emotional strain, and in a densely smoky atmosphere. The fever of excitement into which they work themselves induces great thirst; to quench it, and to enable them to play in spite of fatigue, they drink heavily, and so hasten their end.

"Béla, the dusky gypsy, with hollow eyes and sunken cheeks, knew that we were strangers, long-

ing to hear him play. He knew, too, that he was dying, and so, with a prodigious effort, he gave his 'Swan Song.' To describe in words the music of that evening would be impossible. After two years of enforced silence, a spirit, all music, spoke again. A wild storm of applause drowned his closing notes. The next thing we knew the Mayor was presenting Cztor Béla to us. Wine was poured for him, and with much grace he touched his glass to ours, and, having drunk, lifted our hands to his lips. With the echo of Sarasate's tones, Joachim's and Petschnikoff's still in our ears, this dying gypsy had touched our souls.

"The music fired the surging Magyar blood in the listeners until one after another they threw off restraint and swayed their bodies to and fro, following the rhythm. A curious custom of theirs is to put first one hand and then the other to the head, snapping the fingers of the one held high in the air. The praises of Rakoczi, Kossuth and other heroes were sung and resung, while glasses clinked and smoke gathered thick on every side. The lights and faces of the gypsy band receded, leaving the music to weave a fabric of mere sound upon which moved the shadowy forms of early days.

"The choral form of some of the songs brought to mind the melancholy strains of Tálos' hymns, sung in the pagan days, when he, as priest, sacrificed the sacred white horse before the god Hadúr. That was before the Magyar came to this fair land.

"Yielding to the spell of the music, the Magyars burst into song and made us feel the truth of the assertion that 'the Magyars are a singing race.'

"It was when the tide was at its height and the smoke so thick as to almost blind us, that we (two women in a gathering of 100 men) rose to leave the room. With one accord all present stood, lifting high their glasses, while Béla and his men faced in our direction and broke into the national march. Long after leaving the scene we could hear wild cheers for America and Hungary."

\* \* \*

The following verse is by D. Higbee:

#### His Plea.

"Just once!" I've heard it oft before,  
And eke belike it tried me sore  
When in sequestered nook beset;  
But sure I think that never yet  
That plea so hard upon me bore  
As when to sighs of "Trovatore,"  
Blown soft through plaintive clarinet,  
He whispered where the palm leaves met,  
"Just once!"

I would that men less falsely swore!  
I would that strain from "Trovatore,"  
Might cease to plague with vain regret  
My memory—that I might let  
His plea prevail once—if no more,  
Just once!

#### Luigi Von Kunits.

ARRANGEMENTS are already under way for a series of recitals next season in the various towns surrounding Pittsburg, Pa. The Kunits String Quartet will be one of the principal attractions in this plan, which is to provide high-class music. The quartet will be changed a little next season, and will also be heard in the usual recitals in the city. Mr. von Kunits will have Jean B. de Backer, the viola player of the organization, again, but his second violinist will be Theodore Rentz, also a member of the Pittsburg orchestra, who has played in some of the great German orchestras. The cellist will be Carlo Fischer, an American who has spent much of his life abroad, and who was a member of the orchestra in St. Petersburg, Kieff and Helsingfors. The series of recitals in the surrounding towns will be three in each place. The first, early in the season, will be "In a Persian Garden," the soloists to be Miss Rachel B. Frease, soprano; Mrs. W. A. Lafferty, contralto; Myron E. Barnes, tenor, and David T. Moore, baritone. The second of the series, in January or February, will be either a song recital by Lewis Williams, the baritone, of New York, or a piano recital by Miss Mary E. Hallock, of Philadelphia, according as the subscribers in each town shall decide among themselves. The third, to take place in March or April, will be a recital by the Kunits Quartet.

#### The London Opera Season.

LONDON, May 24.

**S**TILL there is no news of palpitating interest in the concert world. Somebody plays the fiddle in one hall, at another a violoncello is scraped; local talent appeals on the piano here, a foreign virtuoso there; the sempiternal Madame Albani announces her yearly recital and the equally young and kittenish Philharmonic trots out old programs. But there is not a ray of sunshine in all this business, and I begin to think that concert giving as a profitable concern is about played out in London, for which small mercy let us be thankful.

At Covent Garden things are progressing apace, and to give the devil his due, the first fortnight shows rather a fair balance on the artistic side. Nothing to set the Thames on fire, but little to cavil at. And if there is, we are all so Mafeking mad, and there is such spirit of all-embracing forgiveness abroad, that I have not really the heart to-day to pick quarrels with the management of our opera house. Why, I feel even like discussing the person you call, I believe, Chevalier Moscha de Grau.

This priceless addition to the Legion of French Honor is, I am told, quite different here to what he is on your side of the water. There, it seems, Mojsche-leben has a kind of dare-devil look about him, half Cronje, half Buffalo Bill—a rakish manner and the tact of a cowboy.

Chev. de Grau was ever great at hitting a smaller one than himself. Here it is quite different. Engaged, in the first instance, to give professional varnish to a management of amateurs, to fetch and carry for a titled clique, and to cover a multitude of sins with his own blameless reputation, Mojsche subsided little by little into the submissive status of an ornament, and it is merely in this enviable quality that he exists to-day in the Covent Garden organization. Mr. Higgins, who had himself an experience both various and peculiar in dealing with other people's money, has resolved to lighten the responsibilities of Mr. Grau on this count, so that our famous impresario may be said to lie on a bed of roses, even from an administrative point of view. Well informed people say that Mr. Grau is not allowed to sign contracts for a higher figure than \$100 a week, so that vistas of large commissions get singularly obscured. They say also that, by way of circumventing this uncalled for solicitude, Mr. Grau engages certain of his artists by the year at one figure in the States and another in London; but that he contrives to get his own figure somehow here and there. Only, well informed people are generally rude; and rude people will say rude things. Anyhow, Mr. Grau is but an ornament here, and a dream to look at, as his cameo-like profile is set off against a background of fascinating décolleté, or as with gallant step and real pearl studs he picks his way through the maze of lords and ladies in the foyer.

Duchesses rave about the resources of his conversational powers and such brilliant witticisms as, for example: "I bet you a dollar I could lick you at seven up!" Happy Mojsche; but enough of him for one go.

Of special doings at Covent Garden there is to register the very great and very legitimate success of a new Italian tenor, Mr. Bonci. The man has a delightful voice, and sings with true Italian method and expression. He had not sung a dozen bars in Puccini's "Bohème" when we all knew we had the genuine article for enjoyment, and after a prolonged course of invalids of all kinds we did enjoy Bonci. Of course, he must not be taken out of his own sphere, which is Italian opera, especially in the older repertory; there he knows no rival, and with him in a company one might have the chance of hearing again "Sonambula," "Puritani," "Elisir d'Amore," "Don Pasquale," &c. It is ten to one, however, that he will be asked to sing "Othello" or "Lohengrin."

The other success of "Bohème" was Madame Melba, whose indisposition was but passing, and who was able within one week to leave her chambers (do you see the joke?) A newcomer, Mr. Bensaude (known to you), Portuguese baritone, made rather a pleasing impression as Marcello, and there was a society lady, Madame Eldée, who was tried without any startling results in the part of Musetta.

The whole show was, however, dispiriting, and not a patch upon the Paris Opéra Comique production of Puccini's work.

In "Pagliacci" we made the acquaintance of Miss Scheff, a very young German prima donna, all there as far as sprightliness in acting, but with a voice already worn in the middle register. Rest and another year's study are what should be recommended to this undoubtedly clever girl.

Mr. Salignac made quite a hit by the intensity of his acting and singing in the part of Canio, and Mr. Scotti simply covered himself with glory in the prologue and throughout the arduous pages assigned to Tonio.

We had Calvè twice since my last, in "Cavalleria" and in "Faust," and twice again were we all spellbound by the

exquisite charm of her voice and her unique histrionic powers. In "Cavalleria" she had an English, or rather an Irish Turiddu, Mr. O'Mara, a capital artist who struggles, unfortunately, against the disadvantages of a poor voice. In "Faust" we greeted rather mournfully, Mr. Saléza, the ex-swineherd from the Pyrenees, who had himself heralded as the "tenor of the future," and who, today, barely a year after the proclamation, appears a complete vocal wreck. A case of pride before the fall, and never was the slide more pitiful. A Belgian baritone, Mr. Declery, appeared as Valentine, but failed to impress us. Mephisto was, of course, Plançon in great form, for all his limitations.

We have no less than ten artists of various denominations from Brussels. As you know, there has been a change of management at the Monnaie, and the new directors have made a clean sweep of all kinds of operatic fixtures in the house. The whole lot of rejections was bagged by Mr. Higgins, who got them at a reduction for quantity, and henceforth you may take it that what is no more good enough for Brussels is turned loose on the British public. The experiments have not been particularly gratifying so far, but what does it matter? The batch was a bargain, and need not go higher in pretensions than that. There is a conductor, Mr. Flon, among these, and you will have an opportunity of judging him next season in New York. To my mind the man is little more than a person who waves a stick in time. He seems to know his scores, but has no initiative, no taste and no authority over his players.

Mr. Flon divides duties here with Mr. Mancinelli and Mr. Mottl. You know Mancinelli, with his great qualities and great defects, and let me assure you that he has not changed in the least since last season. Mottl has not found his seat yet. For one, his tendency to drag tempi militates against anything like a spirited rendering of a score, and then the orchestra seems to follow him only in a half-hearted way. Certainly, he gave us the poorest performance of "Lohengrin" on record. He might pick up the Ring. By the way, we know not yet who will be our Siegmund or Siegfried. Krause had been engaged originally, but, as I told you, went to mind his liver at Ems. Carten, who came as his substitute, failed so lamentably that after a run of one night had to be sent back to his native Bremen. Of other tenors, Cossira, Salignac, Imbart de la Tour and Bonci are not available for the purpose. Remains Slezak. Unless, of course, Jean de Reszké can be persuaded to step into the breach. But I do not fancy Jean out of all people caring to play the ultimum refugium, and I do not envy the person who might have to discuss the matter with him.

The performance of "Rigoletto" introduced yet another débutante, Miss Miranda, a sweet voiced and engaging singer, though lacking somewhat in the authority indispensable for the size of the house. I said above that this fortnight's campaign is altogether a creditable one to the management, and I must add now, that the merits are exclusively due to individual efforts of artists. Chief among these is Mr. Scotti, who is rising, in our estimation, at every step, and who deserves all the more praise, as he had to contend here with memories of Maurel, Lassalle and Renaud, to mention only a few recent impressions, and that he came to us all but unknown, and not even preceded by any of the traditional press agent introduction. Scotti's success in "Rigoletto" with the public and the press was instantaneous and every whit on a par with the performance of this admirable artist. Bonci as the Duke did less well than in "Bohème."

Madame Calvè leaves for Paris, but promises to return, and we hope the promise will be kept, all the more as the Queen has expressed a desire to hear Madame Calvè at Windsor.

The De Reszkés open on June 12, but the choice of the opera for that night is not yet settled.

I. CLEVES.

#### Powers Farewell Musicale.

FRANCIS FISCHER POWERS, who begins his summer school in Kansas City, Mo., on Saturday, after a most successful concert tour, was the recipient of a testimonial musicale by pupils before his departure from New York. The affair was given in the music rooms of Mr. Powers in Carnegie Hall, and was a most joyous occasion. An abbreviated program follows, giving the names of some of the more prominent pupils taking part:

Kein Sorg um den Weg.....	Ries
When Love Comes Knocking at the Gate.....	Gottschalk
Miss Louie Boyar (Illinois).....	
Una Voce Poco Fa.....	Rossini
Villanelle .....	Aqua
Mrs. Clifford Elizabeth Williams (Georgia).....	
Dich Theure Halle (Tannhäuser).....	Wagner
Miss Sybil Sammis (Dakota).....	
The Lark Now Leaves Her Watery Nest.....	Parker
Le Mort de Jeanne d'Arc.....	Bemberg
Miss Annie Welling (Troy).....	
Mirage .....	Lehmann
What Pity Is Akin To.....	Gottschalk
Miss Mary Lansing (Troy).....	
Les Nolles de Jeannette.....	Mase
Miss Florence Russell Wright (Boston).....	



CINCINNATI, June 2, 1900.

**P**RESIDENT GANTVOORT has finished the programs for the twenty-second convention of the Music Teachers' National Association, which meets at Des Moines, Ia., June 20, 21 and 22. They represent a gigantic amount of labor, and among the participants will be found representative musical educators from all parts of the country, from New York to San Francisco. The programs, which will be of widespread interest, are as follows:

**FIRST CONCERT—CENTRAL CHURCH OF CHRIST.**  
Organ recital by Alfred A. Butler, organist Warren Memorial Church, Louisville, Ky.  
Fugue in G major.....Bach  
Cantilena in A flat.....Wostenholz  
Sonata in E flat.....Buck  
Andante Cantabile, from the Fourth Organ Symphony.....Widor  
Allegro con Moto, from Sonata in A minor.....Whiting

**SECOND CONCERT—2:30 P. M.—Y. M. C. A. HALL.**  
Polichinelle, op. 3, No. 4.....Rachmaninoff  
The Lark.....Glinka-Balikirew  
Polka, op. 7, No. 1.....Smetana  
Tone Poem, Twilight in the Forest, op. 12, No. 1.....Hopkins  
Moment Musical, op. 24, No. 2.....Kroeger  
Dialogue Without Words, op. 36, No. 1.....Peyer  
Etude de Concert, op. 36.....MacDowell  
My Heart Is Weary.....Carl A. Poyer, Lawrence, Kan.  
The Rosary.....Goring Thomas  
Miss Zoa Pearl Park.  
Etude, op. 10, No. 3.....Chopin  
Presto, B minor Sonate.....Chopin  
Butterfly.....Lavalee  
Waltz, E major.....Moszkowski  
Miss Frances Wyman, Burlington, Ia.  
Falstaff's Song.....Fisher  
Under the Rose.....Fisher  
An Irish Folksong.....Foote  
Dio Posente, Dio d'Amour (Faust).....Grant Hadley, Des Moines, Ia.  
Rondo in A minor.....Mozart  
Two Waltzes.....Brahms  
Nocturne, op. 15, No. 2.....Chopin  
La Source.....Leschetizky  
Romanze and Sturm, from Twelfth Concert Etude, op. 30.....Kroeger  
E. R. Kroeger, St. Louis, Mo.

**THIRD CONCERT—8 P. M.—AUDITORIUM.**  
Festival Hymn.....Buck  
Select chorus, M. L. Bartlett, director.  
Toccata in C minor (MS.).....Bach-Gorno  
Ernest W. Hale and Fred H. Hoffmann, Cincinnati, Ohio.  
La Serenata.....Tosti  
I'm Wearin' Awa'.....Foote  
Mrs. W. J. Whiteman, Denver, Col.  
Isolde's Liebestod (Tristan and Isolde).....Wagner-Liszt  
Senta's Ballade (Flying Dutchman).....Wagner-Liszt  
Frederick J. Hoffmann, Cincinnati.  
Myself When Young (from In a Persian Garden).....Lehmann  
Three Roses Red.....Norris  
King Duncan's Daughter.....Allitsen  
Oscar Gareissen, Omaha, Neb.  
Misere.....Palestrina  
Stabat Mater.....Nanini

Vain and Fleeting.....	Bach	Two Melodies.....	Tours
Nocturne, in D flat major.....	Chopin	Master Gregory Roberts.	Strong
Polonaise, in A major.....	Chopin	Miss Tillie Hahn.	Thomé
Ernest W. Hale, Cincinnati.	Gounod	Miss Helen McLaughlin.	Krause
The Worker.....	Mrs. W. J. Whiteman, Denver, Col.	Miss Etelka Joseph.	Lichner
Norwegian Romanza, op. 51 (two pianos).....	Grieg	Theme and Variations for flute.....	Dolmetsch
Fred J. Hoffmann and Ernest W. Hale.	Rheinberger	Master Emil Strasser.	Bohm
The Stars in Heaven.....	Garrett	Miss Gertrude Spiegel.	Pieczonka
My Love Is Like a Red, Red Rose.....	Chorus.	Master Robert Mack.	J. S. Bach
Fourth CONCERT—1:30 P. M.—CENTRAL CHURCH OF CHRIST.		Master Reuben Lawson.	Flute, violin and piano.
Organ recital by Thomas J. Kelly, Omaha, Neb.	Bach	Miss Sophie Joseph.	The annual faculty recital of the Dayton, Ohio, School of Music took place in the McIntire Building on Wednesday evening, May 23. The program was as follows:
Prelude and Fugue, E minor.	Gounod	Flute, violin and piano.	Violoncello, for piano, violin and cello.
Cantilena.....	Grison	Gade	Gade
Vorspiel, Tristan and Isolde.....	Wagner	The Herb Forgetfulness.....	Von Fieldt
Hommage à Mozart.....	Calkin	Rest Thy Deep, Dark Orb Upon Me.....	Von Fieldt
Prelude, The Deluge.....	Saint-Saëns	Like Twilight Calm.....	Von Fieldt
FIFTH CONCERT—2:30 P. M.—Y. M. C. A. HALL.	Gade	Piano, Kamennoi-Ostrow.....	Rubinstein
Sonata in E minor, op. 28.....	Gade	Violin, Concerto in D minor.....	Wieniawski
Henri Ruirok, Des Moines, Ia.		Allegro moderato. Romanza. Allegro zingara.	
Message d'Amour (Mireille).....	Gounod	Voice—	
C'est des Contrabandiers.....	Bizet	It Is Not Always May.....	Gounod
Miss Myrtle Marie Arndt, Los Angeles, Cal.		Of A' the Airts the Winds Can Blaw.....	Rogers
Isolde's Love Death, from Tristan and Isolde.....	Wagner-Liszt	What Pity Is Akin To.....	Hopkins
Les Cloches de Genève.....	Liszt	My Lover I Hear.....	Schoenberger
Polonaise, E major.....	Liszt	Harp—	
Oliver Willard Pierce, Indianapolis, Ind.		Berceuse.....	Hasselmann
Sonata, F major (piano and violin).....		Chaconne.....	Hasselmann
Oliver Willard Pierce and Hugh McGibney, Indianapolis, Ind.		'Cello—	
Ballad in B minor.....	Liszt	Andante.....	Goltermann
Menuette.....	Campbell-Tipton	Danse Montagnarde.....	Mattioli
Lesginka.....	Rubinstein-Siloti	Voice, Ave Maria (with harp, violin and organ).....	Bach-Gounod
Glenn Dillard Gunn, Chicago.		Members of the faculty are: Miss Amy Koffer, piano; Miss Frances L. Hauser, assistant; Miss Anna E. Griffiths, voice; Mrs. Anna W. Lawrence, harp; Leroy McMakin, violin.	J. A. HOMAN.
SIXTH CONCERT.			
Symphony No. 3, Eroica.....	Beethoven	William A. Howland.	
Piano Concerto.....	Godowsky	WILLIAM A. HOWLAND sang at the recent music	
Il est Doux, il est Bon (Herodiade).....	Massenet	festival in Ann Arbor, Mich. A few press notices	
Ella Marshall.		are given:	
Preludes.....	Liszt	Mr. Howland sang the aria from Von Weber's "Euryanthe" in a manner that delighted the audience. A unanimous recall was given and he sang "The Two Grenadiers," with orchestra. His voice is a pure baritone of good register and under perfect control. The School of Music (at Ann Arbor) is to be congratulated upon securing a man of his fine capabilities.—Detroit (Mich.) Tribune.	
SEVENTH CONCERT—FRIDAY, June 22, 1:30 P. M.		Mr. Howland came before an audience who know and appreciate his work. Two years ago he sang the part of Daland in Wagner's "Flying Dutchman." At that time Gadski, the famous singer of Wagnerian roles, sang the part of Senta. Mr. Howland sang the aria. His rich baritone voice was heard here to good advantage. He has a magnificent stage presence, a manly, direct, forceful style which pleases greatly, while it forces respect. He was applauded to the echo and sang an encore.—Detroit Free Press.	
Organ recital by Hamlin H. Hunt.	Boellmann	The gem of the afternoon was the singing of William A. Howland, baritone, who will next season be at the head of the vocal department of the University School of Music. He sang an aria from Weber's "Euryanthe" so well that the audience gave him an encore, to which he responded with the familiar and always acceptable "Two Grenadiers," by Schumann. He has a very pleasing voice, full, velvety, with limpid tones of a wide range, which, with a very easy, unaffected, modest manner, will make him popular.—Ann Arbor Times.	
Suite Gothique, op. 25.....	Bach	Mr. Howland is just closing a very busy season of teaching and concert work, and in September leaves for his new field of labor in the School of Music, Ann Arbor, Mich.	
Toccata and Fugue in D minor.....	Guilmant		
Sonata No. 5, C minor.....			
EIGHTH CONCERT—FRIDAY, JUNE 22, 8 P. M.			
Symphony in C major.....	Haydn		
Hungarian Rhapsody.....			
Henry Purmont Eames, Lincoln, Neb.			
Prelude, The Passing of Arthur.....	Busch		
Conducted by the composer.			
Aria, Tell Me, Ye Winds and Waves, from Scipio.....	Händel		
Kaiser Waltzes.....	Strauss		
Tannhäuser Overture.....	Wagner		
NINTH CONCERT—FRIDAY EVENING, JUNE 22.			
Symphony No. 5.....	Tchaikovsky		
Piano Concerto.....	Burmeister		
Burmeister.			
Aria, Ocean, Thou Mighty Monster.....	Weber		
Miss Jessica DeWolf, St. Paul, Minn.			
Tannhäuser Overture.....	Wagner		
Overture for two pianos.....	Gurlitt		
Etelka and Sophie Joseph, Tillie Hahn and Robert Mack.			
Bluette.....	Papini		
Gavotte.....	Hussla		
Master George Schott.			
Theme and Variations.....	Wohlfahrt		
Master Irvin Joseph.			

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## The Kaltenborn Concerts.

**N**EW YORKERS and the visitors to the metropolis during the summer months will appreciate, as they did last year, the privilege of hearing a good orchestra any night in the week under conditions which make music a joy to the soul in hot weather.

The second season of the Kaltenborn Orchestra at the St. Nicholas Garden, on West Sixty-sixth street and Columbus avenue, was brilliantly inaugurated last Saturday night. The garden was crowded with an audience thoroughly appreciative, and what will probably encourage the management most of all was the results at the box office. It takes money to run orchestral concerts in New York, and if the receipts of the opening are any indication the present season promises to be financially successful.

The garden has been handsomely decorated with green and white and red, and this, together with the electric lights, the plants and the fountain, make the place restful and attractive to the eye.

The personnel of the orchestra is about the same as that of last year. Some of the best musicians in New York will be found among Mr. Kaltenborn's fifty men. Under the baton of the young conductor, the playing of the orchestra is always spirited, and in the lighter compositions reaches a point of excellence that is beyond criticism. As THE MUSICAL COURIER has previously announced, Franz Kaltenborn scored an immense success last season with his conducting of the Strauss waltzes. Last Saturday night he was honored with a genuine ovation after the waltz "Freuet Euch des Lebens." The buoyancy and swing of the young conductor, and the attack and precision of the orchestra during the playing of the beautiful Strauss dance caught everybody's fancy. Of course Mr. Kaltenborn was encored again and again. The Brahms Hungarian Dances, Nos. 5 and 6, were also capitally played. The overture to "Mignon," the Dream Music from "Hänsel and Gretel," and several smaller pieces by the string orchestra delighted many people. The big numbers included the "Meistersinger" Prelude; Liszt's Second Hungarian Rhapsody, and Max Bruch's Violin Concerto in G minor.

The latter was played by Carl Hugo Engel, the concertmeister, with true intonation, but with a tone rather too small for a building like the St. Nicholas Garden. The audience, however, demanded an encore from Mr. Engel. Herman Bosse, who played the trumpet solo in the aria from Nessler's opera, "The Trumpeter of Sakkingen," was obliged to repeat a part of his number. The overture from Suppe's "Poet and Peasant," and two Strauss polkas completed the interesting program for the opening night.

A large audience attended Sunday night's concert, and the program for that evening included "The Priests' March" from Mendelssohn's "Athalia," the Andante from Beethoven's Fifth Symphony, the "Leonore" Overture No. 3, "Kammenoi Ostrow" and the "Ride of the Valkyries."

Monday night an attractive program was presented, and last evening (Tuesday), the first symphony night, Dvorák's Symphony "From the New World" was played.

To-morrow night (Thursday), the first Wagner night, this will be the program:

Huldigung's March.....	Liszt
Horn solo, Frühling's Erwachen.....	C. Bach
String orchestra—	
Second Minuet.....	Boccherini
Douce Caresse.....	Gillet

Waltz, Nordsee Bilder.....	Strauss
Overture, Flying Dutchman.....	Wagner
Violin solo, Walter's Prize Song (Die Meistersinger).....	Wagner
Mr. Kaltenborn.	
Prelude and Love Scene, Act II., Tristan und Isolde.....	Wagner
Concert arrangement by W. H. Humiston.	
Siegfried's Funeral March, Die Göttterdammerung.....	Wagner
Symphonic poem, The Youth of Hercules.....	Saint-Saëns
Waltz, Beautiful May.....	Strauss
March, Rakoczy.....	Berlioz

Mr. Kaltenborn has arranged a special program for next Sunday night. For that evening the soloist will be Heinrich Meyn, the baritone singer. Artists of equal rank will be engaged from time during the season. Mr. Kaltenborn requests, as he did last season, that American composers who desire to have their works performed will send their scores to the St. Nicholas Garden.

## The Tams Bureau.

**A**RTHUR W. TAMS, the energetic proprietor of the Tams Bureau, has been very busy during the past few weeks supplying the scores and orchestral parts, as well as the singers, for nearly all of the summer opera companies in this country. There must be quite a regiment of people who have secured summer employment through the Tams Bureau, when it is considered that conductors, stage managers, soloists and chorus have been furnished for nearly twenty companies. The amount of scores and parts needed for all these companies is enormous to contemplate.

Following is a list of the companies and what they are supplied with from the Bureau:

Honolulu—Music and people.  
Grand Opera House, San Francisco—Music and people.  
Castle Square, Chicago—Music.  
Uhrig's Cave, St. Louis—Music.  
Belmar Park, St. Louis—Music.  
Chester Park, Cincinnati—Music and people.  
Fay Opera Company, Louisville—Music and people.  
Olympia Opera Company, New Orleans—Music and people.  
Arnold Opera Company, Memphis—Music.  
Dunbar Opera Company, Atlantic City—Music and people.  
Robinson Opera Company, Montreal—Music and people.  
John L. Young Opera Company, Lancaster, Pa.—Music and people.  
Midland Beach Opera Company—Music and people.  
Pleasure Bay Opera Company—Music and people.  
Stoessel Opera Company, Rochester—Music and people.  
Duquesne Gardens Opera Company, Pittsburgh—Music and people.  
Daniel's Opera Company, Syracuse—Music and people.  
American Opera Company, Harlem—Music and people.

The Steubenville (Ohio) Ladies' Musical Club, at a meeting on May 9, at the residence of Hon. John M. Cook, reorganized for the coming year, the officers elected being: President, Mrs. E. C. Chandler; vice-president, Miss McClinton; secretary, Miss Daisy Powers; treasurer, Miss Mary Sharpe; program committee, Miss Clara Hammond, Mrs. W. McD. Miller, Miss Campbell, Miss Reid and Mrs. W. O. Johnson. Director of choruses, Mrs. T. A. Hammond. The club's plans for the coming season include new and instructive features, among which will be a question box.

## Mr. Tomlins on Educational Music.

Mr. Wm. L. Tomlins, who has kindly consented to introduce to the New York State Teachers' Association a broad and practical consideration of the question of music in the public schools, at its meeting at Saratoga, will prepare the way through a series of articles in THE MUSICAL COURIER, that the educators and musicians of the association and the State may be in touch with him and his ideas. This will lead to a more resultful work at Saratoga. The chairman of the Program Committee is anxious that every member of the association should take personal and active interest in Mr. Tomlin's plans and ideas, and be ready to meet him and work with him, to the accomplishment of something practical in educational music. The Program Committee cordially welcomes Mr. Tomlin's help, and we cordially give him personal indorsement in his activities along this line of broader musical education in the schools.

(Signed) FRANK H. TUBBS.

**I**n an extensive experience in public school music during the past twenty odd years, I have observed its working under various conditions in many places throughout the country, and have been able to get from school supervisors, principals and teachers, and from music supervisors, their almost conflicting views on the subject.

Summarizing these conversations, in effect the music teachers' first position voices a complaint (in my opinion a reasonable one), viz., that their time with each class is altogether inadequate; a few minutes once a week, in some cases only once a month. In a general way this limited time is devoted to music, sight reading and the almost unmeaning singing of commonplace songs. "What else can we do," they say, "unless more time is given us?" On the other hand, superintendents and principals have said to me: "Admitting for argument's sake what is said about the possibilities of music in education, we are confronted by this condition: As the need of education increases to fit the boys and girls under our charge for the growing complexities of modern life, each minute of the school session grows more valuable and can be less spared. Our singing is a diversion and a means of relaxation; the study of sight reading helps the few who may follow up the study of vocal music; but, generally considered, the department of music is not in touch with higher education as we understand it, and endeavor to have it carried on in other school studies."

The superintendents have the broader outlook and the heavier responsibility, and it rests with the music teacher to demonstrate the necessity for his work, its indispensability in relation not to the musical future of the pupil (if he has one), but to the all-roundness of the pupil in opening out to him another avenue of self-expression, the use of which cannot fail to enrich his being; not only because it is an added power, but also because it is capable of expressing in the highest degree his deepest life—a power which, rightly used, will strengthen heart and mind and body.

A few superintendents and principals there may be, relatively speaking, who look askance at music or anything not included in their own training. But the great majority are, in this respect, broad minded: the advance in modern education, too, has been so great and so rapid that lines of limitation are effaced, and they are willing to consider fairly any new factor in education. It is the patient and not the medicine they seek to favor; what is best for the

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June 5-6, . . . Bremen	June 24, . . . Bad Nauheim
June 7-8, . . . Hanover	June 25-27, . . . Frankfurt
June 9, . . . Halle	June 28, . . . Wiesbaden
Juns 10-13, . . . Leipzig	June 29-July 1, . . . Cologne
June 14-17, . . . Dresden	July 2, . . . PARIS EXPOSITION

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pupil. If music proves its worth, its acceptance will assuredly come.

Let, then, song singing continue; better singing and better songs. Let music sight reading continue, but allied, at the very outset, to self-expression. How can we express, however feebly, the heart and mind and soul of Händel or Beethoven or Mozart, or indeed, the master music minds of to-day, if we have not developed kindred powers of our own? With this development of *our* powers, some of us may not succeed even faintly in voicing theirs, but the struggle to do so will strengthen us; but with our own powers undeveloped, unpracticed even, undoubtedly most of us will never rise above mere puppet performance, however correctly we read the letter of their compositions.

In accepting a professional position in the schools the music teacher takes on himself a responsibility to secure results adequate to the means at his disposal, and whatever else is accomplished, these results should show along the lines here indicated. I have shown such a result within a fifteen minute lesson in my own teaching, and have seen it scores and scores of times in the work of other teachers.

W.M. L. TOMLINS.

(To be continued.)

## Richmond, Ind., Orchestral Association.

 ENNETT'S Theatre, at Richmond, Ind., was crowded to the doors on Tuesday evening, May 29, with an audience representing the musical culture of the progressive Hoosier city, the occasion of the unusual gathering being a concert by the Richmond Orchestral Association. The local papers praised without stint the playing of the orchestra, under the direction of Frank L. Butler. The following is from the *Evening Item*, of Richmond:

No city of twenty-five thousand people could produce a finer musical organization than that which delighted and charmed the audience of last night. The work of the orchestra showed the result of a season of careful training and practice. The association was organized last fall in connection with the Musical Club and took part in several of the recitals of that organization. Its work was so gratifying that it was decided to give a grand concert at the close of the season.

The orchestral numbers included the "Tannhäuser" (Wagner) March; overture, "Stradella" (Flotow); "Ballet Music" from Faust Suite (Gounod); "The Forge in the Forest" (Michaelis); overture, "Semiramide" (Rossini); "Polka Fantastique" (Perlet); "Dance of the Sea Maidens" (Perlet); march, "Mardi Gras Parade" (Frank Winstein). The Choral Society, or Division of the Association, sang a "Cradle Song" by Macfarren, and the "Anvil Chorus" from "Trovatore." Another interesting feature of the program was the "Mother Goose Quadrille," by eight young ladies, directed by Mrs. Charles Kolp. The orchestra is composed of forty-two musicians.

### Educational Alliance Concert.

This occurs Sunday evening, June 10, with the following talent: Miss Mary Jordan Baker, soprano, a most talented pupil of Professor Scherhey, and who made such a hit at his last concert; Mr. J. Richardson, tenor; Miss Dora Hochstein, violinist, pupil of Mark M. Fonaroff; Mr. John Mattes, F. W. Riesberg, Platon Brounoff, and the Russian Choral Society, Mr. Brounoff, conductor. Mr. Richardson is the beneficiary for this concert.

### N. J. Corey.

The well-known organist, musical lecturer and conductor, N. J. Corey, of Detroit, visited New York and Boston during the month of May. Mr. Corey has had a very successful season. The Detroit Choral Society, which he directs, is making eminently satisfactory development.

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## Mollenhauer Testimonial Concert.

**J**OSEPH B. ZELLMAN, the basso cantante, managed the testimonial concert tendered to Edward Mollenhauer, the renowned violinist, upon his seventy-third birthday, and sixty-eighth anniversary of his first appearance before the public at Madison Square Garden Hall.

The Kaltenborn Orchestra gave their services for the occasion, a graceful act, indeed; the son, Wm. F. T. Mollenhauer, assisted as accompanist, and in a violin duet with his father, and but for the extremely sultry night, which played havoc with the strings of the beneficiary, the concert would have been quite faultless. In the midst of the



JOSEPH B. ZELLMAN.

seldom played, terrifically difficult Paganini Concerto, his E string broke; the second did the same—they were metal strings, by the way—and this prevented further venture on that ground. In the Fantaisie Caprice of his own the veteran violinist showed that he can still give pointers to many of our present solo violinists in beauty of tone, grace of execution and brilliancy.

Mr. Zellman deserves a word of praise for his share in the program. He sang most acceptably the "Infelice" aria, from "Ernani," his voice suiting the aria well, being of expressive quality. His high F and E flat were true and sonorous, and throughout he showed that he well understands how to use his voice.

Insistent applause persuaded him to an encore—an English ballad—and in this, the clear enunciation of the English text, the dainty sentiment, the manner in which he sings, all won his audience; and, too, he looks well, an important point.

The Kaltenborns played with brilliancy, the Liszt "Les Preludes" going especially well. Their other numbers were also especially suited to time and place, showing the practiced hand of program maker Mrs. Louise Kaltenborn.

Much applause, many flowers, and the affectionate esteem of all were showered on violinist Mollenhauer, and Zellman showed a clear head in the management of so large a scheme.

### Powers Concert Tour.

Some idea of the great success enjoyed by Francis Fischer Powers on his concert tour, which has just ended, is given by a Wisconsin paper of recent date. Said this paper apropos of the concert given:

While the guests were arriving the Arion Orchestra, under the direction of Professor Laffey, entertained with excellent music. The guests seated, the orchestra left the stage, and Mr. Powers was greeted with enthusiastic applause. The program he rendered was well selected and admirably presented. From the very first note which passed his lips the master voice was everything to that assemblage. The guests sat as one, moved and swayed by the beautiful solos, now soft as the fall dew upon a slumbering rose, and again impetuous and defiant as the crash of a thunderbolt. In the pas-

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sage from the delicious, tremulous, pleading tones of liquid sweetness to the dash and vigor of a vocal storm, this peerless voice did not falter, but climbed the pinnacles of the greatest musicians with that ease and grace which has called forth the plaudits of the critics of two continents. Mr. Powers was superb, and he was appreciated.

### George Leon Moore.

THE MUSICAL COURIER republishes to-day the newspaper criticisms of George Leon Moore's singing at the Louisville Festival:

Mr. Moore scored the first double encore of the festival. He has a remarkably beautiful lyric tenor, and this, together with his fine stage presence, captured the hearts of the audience completely.

Mr. Moore scored the triumph of the afternoon. He sang the "Winterstürme," from "Die Walküre," with an abandon and to the composer's thought and motive which was magnificent. The final crashing notes were drowned in a thunder of applause, and the encore raised even greater tumult than the original solo. The hearers clapped until their hands must have become sore. Mr. Moore, after repeated appearances, seeing that they would not be satisfied until he had sung again, reappeared, and for the second encore gave "My Love Is Like the Flaming Sun."—Louisville Dispatch, May 17, 1900.

One of the surprises of the festival, however, was the singing of George Leon Moore, the young Eastern tenor. He sang the aria "Winterstürme," from Wagner's "Die Walküre," in superb style, evoking quite an unusual amount of enthusiasm in a matinee audience. In the first place, Moore's appearance is attractive.

His tenor is high, sweet and clear, and he gave an extremely beautiful rendition of the Wagner selection. Even more beautiful was the passionate Star aria, from Gounod's "Romeo and Juliet," which he sang as his first encore. This, in turn, forced him to sing yet another time. The young artist responded to this surprising and yet entirely justifiable enthusiasm with so much modesty that he established himself as a favorite here and will doubtless be warmly welcomed next May if he is on the program.—Louisville News, May 17, 1900.

Of George Leon Moore, the new tenor, a much more definite estimate was gathered. He first sang the "Winterstürme," from "Die Walküre," in good voice and with dramatic expressiveness. His clear, ringing and flexible voice made itself felt at once, and on recall he gave Gounod's aria from "Romeo and Juliet," "Star of the Morn, Arise," &c. By the sweetness and openness of his upper tones Mr. Moore has claim to be recognized as a tenor of the first consideration for oratorio work. After four more recalls Mr. Mollenhauer sat down to the piano and accompanied the pleased singer in a final and double encore.—Louisville Courier-Journal, May 17, 1900.

### Sarah King Peck in Orange and Tenafly.

AT the Mendelssohn Union concert, Orange, N. J., Miss Peck made a great hit, and no less so with the Handel Society, of Tenafly, as may be seen by the following press excerpts:

" \* \* \* Her voice and method of singing are entirely worthy of the enthusiastic applause she received. Last night she was probably heard to the best advantage in the aria from "Der Freischütz."—Newark Evening News.

Miss Sarah King Peck, of New York, a young lady gifted with a charming soprano voice, made her début in Orange on this occasion, and scored pronounced success. Her voice is musical and of great compass, which latter quality was made imperative by the score of the cantata, which called for a high C in one place and a sharp in another. Both extremes were executed with ease and with purity and resonance of tone. Miss Peck possesses the dramatic quality of voice and spirit of interpretation in a marked degree, which was evinced both in the solo work of the cantata and the "Freischütz" recitative and aria. In the "Bridal Song" Miss Peck's work was artistic. As an encore to the former Miss Peck sang delightfully a "Spring Song" by Weil, the violin obligato to which was finely played by Mr. Kaltenborn.—Orange Chronicle.

" \* \* \* Miss Peck possessed a very sweet and cultured voice, the solos "Under the Rose" and "May Morning," the latter being exceptionally well rendered.

The second part of the program, opening with the "Jubilate Amen," rendered by Miss Peck, with chorus, was a feature of the evening.—Englewood Press.

### Married.

Miss Adrienne Remenyi, the well-known soprano, daughter of the late violinist, was married to Herr von Ende, the violinist, April 12. Herr von Ende assisted Miss Remenyi on her recent concert tour through New York, Pennsylvania, Ohio and Michigan.

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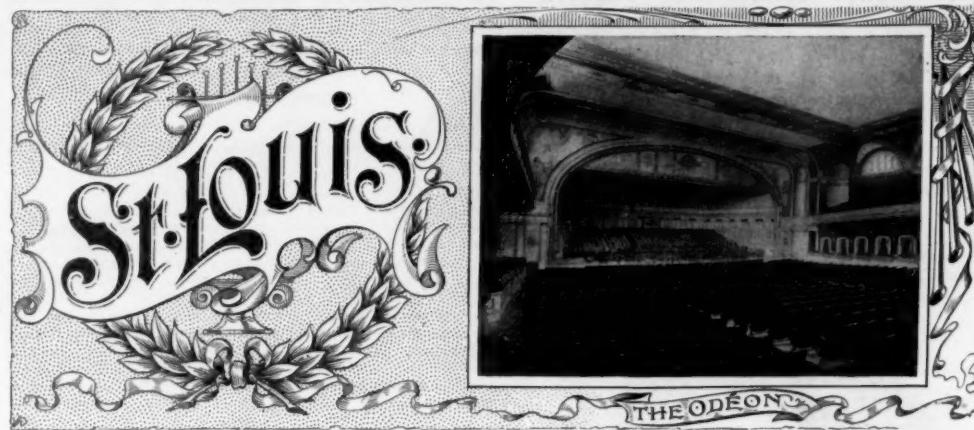
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**H**OMER MOORE has been contributing a series of articles on music to the St. Louis *Mirror* which have occasioned a good deal of comment, and they contain ideas that seem likely to be of interest to musicians generally. Mr. Moore, during the two years he has resided in St. Louis, has been music critic of the *Globe-Democrat*, manager of the Choral-Symphony Society and of the Odéon; had charge of the music in one of our leading churches, sung in concert, taught and has given musical lectures and taken an active part in nearly everything that has been for the advancement of music. If experience is worth anything he ought to know what he is talking about. Under the head of "Music Critics and Criticism," Mr. Moore wrote as follows:

"Some people are a perpetual snarl. Their natures are a jungle in which growls, claws and teeth are barely concealed. Their eyes gleam with a hungry fire that consumes. They live in anxious expectation for errors and accidents. They gloat over failures and laugh at misfortune. Their storehouse is filled with ignorance and filigreed with arrogance. Their weather vane points opposite to the progress of the world and their perpetual cry is calamity. \* \* \* Their one maxim is, that nothing is as it should be. Instead of believing that 'there is good in things evil,' they contend that there is little but evil in things good. \* \* \* Many of them fool themselves worse than they fool those about them. They convince themselves, while their arguments leave their friends still in doubt. \* \* \* Criticism to be worthy of toleration must be helpful; it must not tear down, but build up. Criticism is almost always one's nose in somebody else's business, and it needs many excuses for being. Its first need is to be right and its next to be beneficial. To hang a criminal does not make him a good citizen. To condemn a performer does not make him an artist. To destroy a great musical enterprise because its perfection is not ideal does not reconstruct it.

"A revolution is always a step backward, and is always followed by a period of chaos. It is only warranted by being followed by a great stride forward. \* \* \* Music in St. Louis needs to grow. It cannot be blown into maturity by a hurricane, deluged into it by a cloud burst, or burned into it by a tropical sun. It needs soft breezes, gently falling drops of rain, friendly glances from the orb of day and cooling smiles from the stars at night. Nature's ways of development are slow and continuous. Only when it destroys does it hasten. Civic pride in home in-

stitutions needs to grow first of all. The laborer who stays in the field all the year and toils for the good of his art is worth more than the genius who shines for an hour and vanishes, perhaps forever. The criticism that builds up the influence of the home musician makes him a power for good that cannot be prized too highly. He may not be as great, but he is more useful than the stranger. Every real musician is a centre of force, always working for the good of the community, and he deserves the respect and help of the critic. \* \* \* Anyone with ears can detect the average failure in a performance. No knowledge of music is required and none exhibited in discovering that a tone or phrase is out of tune—nothing but ears, shared alike by men and mules. The subtleties of artistic interpretation require brains for their enjoyment and understanding."

Concerning the "Amateur in Music," the following extracts have already been found of interest to a number of prominent persons, male and female, who act as if they had been in line when the gun went off:

"The classification of musicians into professionals and amateurs is by no means easy. There is a sort of 'hit or miss' in matters musical, in this country, that is far from advantageous to the cause. \* \* \* Judged by musicianship alone, one cannot tell where the amateur ends and the professional begins. The financial side of the question cannot settle it, because amateurs charge all they can get for their services with the same eagerness and confidence as professionals. In the sporting world such a thing would be out of the question. If a member of a college baseball team plays in a professional game he ceases from that time to be an amateur. In music the amateur feels at liberty to perform anywhere and with any surroundings, so long as there is 'anything in it.' As a result, the word amateur stands for little, unless it be mediocrity, and one generally concludes that the amateur is not able to make his entire living by his music and uses it to splice an insufficient income, which is probably the result of mediocrity in his business. \* \* \* The amateur is especially valuable to modern musical enterprises as a purchaser of tickets, and he can do more for the advancement of music in this way than in any other, excepting in the use of personal influence with his friends to get them to not only do likewise, but to teach them to discover and enjoy the good things which they hear.

"A large-minded, large-hearted and generous amateur is a tower of strength in any city, and one of the strongest forces in its artistic development. In every musical per-

formance there must be intelligent people on both sides of the foot lights, and they require training for what they have to do. Everyone knows that it requires training to become a performer, but few realize how valuable training it is to become a listener. \* \* \* There is a class of amateurs who appear at public performances with professionals, receive pay for their services, frequently are as good or better than the professionals, and yet refuse to be classed as professionals. \* \* \* If the amateur thinks he is too good to be advertised along with the professionals, he certainly should have too much self-respect to be willing to appear in their company before an audience. If he thinks he is not good enough to be advertised, he certainly is not good enough to appear. \* \* \* The amateur as a manager of musical enterprises is usually a failure. \* \* \* The amateur as a manager has a smattering of musical knowledge. He is flooded by compliments or criticism from a coterie of friends whom he mistakes for the public. His lack of outlook is monumental. Thus equipped he undertakes to forward the interests of an organization or even a single performance, usually for charity, and the first thing he succeeds in doing is to bring to mind that time honored remark that 'Charity begins at home,' or ought to.

"As a program maker the amateur is without a parallel. Thank heaven! A log drifting in mid-ocean, rolling over and over, this way and that, buffeted by the waves and blown by the winds, is heading as definite a course and is just as certain to arrive at a given destination, as the amateur is likely to construct a program which shall not only in its parts, but as a whole, be a work of art. \* \* \* As long as the amateur sticks to his own side of the musical problem he is so valuable to the art that it would die without him, but when he gets outside the range of his capabilities he is not only useless, but an injury to its best interests. As a patron, an appreciative listener and a generous critic, he may hold the field against all comers and do a world of good for his fellow men."

\* \* \*

Mr. Harry J. Fellows left St. Louis last Thursday for Erie. Mr. Fellows will remain in Erie until the 1st of September and will have charge of the music in the Park Presbyterian Church. During the eight or nine months that Mr. Fellows has been in St. Louis he has achieved great success, both as a singer and teacher. He has held the position of solo tenor at the First Presbyterian Church, and has been a member of the faculty of the Forest Park University. The graduation exercises of the university, recently held, were more than usually interesting on account of the music. The vocal portion, which was more excellent than ever before, reflected great credit upon Mr. Fellows as a teacher.

Mr. Fellows will resume his work in St. Louis the 1st of September, returning to his position at the First Presbyterian Church and the University.

Owing to the strike numerous musicals and concerts have been postponed, it being almost impossible to secure transportation during the evening, none of the Transit Company's cars running after 7 o'clock. Music, like every other branch of business, has suffered materially on account of this strike.

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CHICAGO OFFICE THE MUSICAL COURIER,  
224 Wabash Avenue, June 2, 1900.

ONLY two weeks in which to settle its worldly affairs, and the world will know the Chicago Conservatory no more. After life's fitful fever, as the romanticists have it, the conservatory's sponsors and managers have become tired of the struggle to bring order out of chaos, and have come to the conclusion that voluntary capitulation is the only way out of the difficulty.

And difficulty there is, as the teachers of this institution can testify. Stories are rife of a stormy meeting this week, when Max Heinrich spoke a few plain truths regarding the institution and its methods. No one was spared. For once valor overcame discretion, and the result of the plain speaking is that the teachers are still unpaid and the date of settlement reputed to be far distant. Available funds are not in sight, and it is unlikely that post obit bonds on the Auditorium estate would be accepted as cash. So far nothing has been said about an appropriation from Congress, but there is no knowing what the golden tongued orators from Chicago might accomplish. Altogether the Chicago Conservatory as financed by the Auditorium Association and stockholders in the institution is in a tight place pecuniarily, and barring a Congressional windfall nothing can save it.

On the ragged edge of uncertainty has the conservatory been existing for several years past. And yet what a splendid chance there was for some capable man of affairs to make a fortune. Such a man as John J. Hattstaedt, who has built a following which extends all over the country, and who, without a tittle of the advantages possessed by the Chicago Conservatory, has made his American Conservatory second to none. With upright, honorable methods, with his own capital and his own unflagging energy, aided by capable, artistic assistants, as well as by an admirable business department in the hands of competent people, Mr. Hattstaedt has won the respect and esteem of the entire profession. How well his tactics and conduct of a large institution are regarded is shown by the strenuous efforts which were made on the part of some interested persons to induce Mr. Hattstaedt to buy out the Chicago Conservatory.

But there is nothing to buy except a quantity of much worn furniture. It is doubtful if there are any pianos. A great stress is made of the good will. But wherein does it lie? In the teachers or in the pupils? Those teachers who have a good class can take that class wherever they locate, and the probabilities are that with the inauguration of a new régime the prominent teachers would vacate; so the good will is practically found in a few minor hangers on who would remain for the sake of saving studio rent. Regarding the studios, they are not in any way comparable for roominess and comfort with those now possessed by the American Conservatory.

The amount said to be demanded as equivalent payment for all the benefits and advantages in the shape of old office fittings and unpledged teachers which the Chicago Conservatory Association is willing to surrender fluctuates between \$5,000 and \$11,000, and for this sum any

purchaser can have the honor of shouldering this nearly defunct institution, with its unlimited liabilities, said to amount to many thousands of dollars.

Bad management is responsible for the whole miserable affair. The location is splendid, the building is magnificent and the management of this part of the business, under the direction of Mr. Sawyer, all that could be desired. Unless Mr. Hattstaedt takes the conservatory, it will go out of existence June 23, notwithstanding the notification I have received that four millionaires, a philanthropic junk dealer and three piano firms are all fighting for that most desirable temple of musical learning yclept the Chicago Conservatory, advertised extensively under its late bookkeeper-manager as the greatest music school in America.

\* \* \*

I have been requested to state the intentions of the Manuscript Society. On good authority I am informed that the fount of inspiration has become dry, and that it (the society) is laid up for repairs.

The Music Section of the Evanston Woman's Club, under the direction of Mrs. George A. Coe, has just finished a unique season's work, devoted exclusively to compositions by women.

Five very interesting programs were given, beginning with a miscellaneous one in which Mrs. Crosby Adams supplied the lecture, and Miss Una Howell the illustrations. The second was devoted to Clara Schumann. At the third Mrs. Gaynor gave a charming entertainment, singing her songs and telling the circumstances of their composition as she went along.

Mrs. H. H. A. Beach took a warm personal interest in the program presented of her works, sending her photograph, several of her new songs and a letter to be read to the club.

Miss Lillian Stetson Miller was represented on the closing program by two interesting selections from a suite called "Miniatures in Chinese Colors." Miss Miller is a rising young composer of the Pacific Coast, who has made a study of Chinese music in Chinatown, San Francisco. These novelties formed an introduction to the Chaminade program. Mrs. Coe had written Chaminade about the program in advance, receiving from her a charming letter in reply, selections from which Mrs. Coe read in connection with her paper on the composer.

So marked has been Mrs. Coe's success in this work that other clubs are already negotiating with her to plan their work for next season.

Miss Clara Cermak, of Chicago, former pupil of Mrs. Gertrude Murdough, of the American Conservatory, went to Prague four years ago to finish her musical education, and April 21 appeared in that city as a soloist before a very aristocratic and critical audience. She was very enthusiastically received, and especially Chopin's Nocturne fis-dur and Polonaise as-dur, were applauded. The local prominent critic praises highly her wonderful technic. Miss Cermak comes back to Chicago after four years' absence, in August.

Last week mention was made of the successful singing of Grace Buck, the soprano, at the Muskegon May Festi-

tival. The following is from the Muskegon *Morning News*:

Of the first numbers sung by Miss Buck, "Springtide" proved the special favorite, receiving a repeated encore, which was graciously acknowledged by a bow.

Her second series of songs was sung in the language indicated by their titles. The purity of tone and ease in rendering, however, made them so enjoyable that there could be no lack of understanding of the harmony. "Winds in the Trees," "Dreaming" and "Thou" were new delights and received such well merited applause as to insure a gracious response from the soloist.

Her final numbers sustained the pleasure given from beginning to end. Miss Buck has in addition to her beautiful voice a magnificent presence, captivating all at sight, while her naturalness of manner, quietness and grace of rendering gave an added charm to all the qualities that go to make up the perfect vocalist.

\* \* \*

Here are the notices earned recently by Mary Wood Chase, pianist:

It is a long time since a pianist possessing the superior attainments of Miss Chase has visited Lawrence. Her concert last evening at North College gave the greatest pleasure to an audience composed almost entirely of pianists and piano students. A marvelous technic, especially for a woman, great breadth in interpretation, a large tone with delicacy of touch, are all possessed by this Chicago pianist, and she carried her audience to a high state of enthusiasm.—Lawrence, Kan., Journal.

Miss Mary Wood Chase gave a delightful program before the Euterpe Club yesterday afternoon. She is a young player, and though some ambitious numbers were given, for instance, the Brahms' Variations on a Händel Theme, and the B minor Scherzo of Chopin, her good technic and musicianship stood her in good stead. The boundary between true sentiment and sentimentality is not always easy for an artist to reveal nor for a listener to define, but the Chopin Impromptu is seldom played better than it was by Miss Chase. The Euterpe members were unanimous in their admiration of the pianist's graceful work.—Kansas City Times.

Miss Mary Wood Chase, widely known as a pianist of more than excellent attainments, gave a recital before the Tuesday Musical Club, and delighted her auditors with her interpretations and wonderful execution.—Akron, Ohio, Beacon Journal.

A delightful feature of the program was the explanatory talk given by Miss Chase before her numbers, thus bringing her audience into sympathetic touch with the artist's interpretation of the compositions. As Brahms has become a favorite composer with the Tuesday Musical Club, the Brahms Variations and Fugue on a Händel Theme was enthusiastically received.—Akron, Ohio, Sunday World.

The fourth artists' recital of this year is considered by many the best that Wooster has heard for some time past. Miss Mary Wood Chase revealed such a charm and easy grace in her manner of playing as betokened a mastery of the piano, and an intense love for the soul of the senses, music. A remarkably choice selection was rendered so expressively and feelingly by her that all left feeling that they had had a rich feast such as is not often one's lot.—Wooster, Ohio, Voice.

Miss Chase is unquestionably the greatest pianist to appear in Wooster in recent years.—Wooster, Ohio, Daily Republican.

An interesting piano recital was given at University Hall on Monday evening by Miss Mary Wood Chase. The program consisted largely of important and difficult compositions, which were played in musically style and considerable technical brilliance. The interpretations were uniformly sympathetic and interesting, and the quality of tone good, in the pianissimo passages quite beautiful. While there was plenty of power there was no undue forcing of the instrument or any lack of contrast.—Chicago Tribune.

A most artistic looking young woman and a most artistic player is Miss Mary Wood Chase. Those present at her recital, given under the auspices of the Matinee Musicales, enjoyed a well chosen, excellently played program. Miss Chase is indeed one of the most artistic Chopin players Indianapolis has heard for some time. She has a beautiful tone, her style—and she has a decided style—is poetic and sympathetic; her rubato is graceful and full of feeling without exaggeration. The Nocturne, op. 15, No. 2, she played exquisitely. Not quite true at all times to the text, whether from caprice or otherwise, she was always true to the spirit, and realized in it all the loveliness which in musical tradition and imagination the Chopin Nocturne stands for. Miss Chase has the same habit that has wittily been attributed to Paderewski—that of finding little things among her notes that usually escape attention. In other words, she is an interpreter.—Indianapolis News.

Miss Chase is an artist who has obtained an enviable position, being regarded as one of the foremost pianists of Chicago. She possesses great technical ability and exceptional musical feeling. Noticeable in her playing is a certain originality. Miss Chase has improved and broadened in her art since her last appearance here two years ago. Her recital ranks among the best given here this season.—Musical Courier, February 24, 1900.

\* \* \*

Mrs. Geneva Johnstone-Bishop's concert in St. Paul, referred to last week, brought forth the following:

Mme. Geneva Johnstone-Bishop delighted an audience at the Park Congregational Church last evening in an interesting program of character and quality, and one serving to reintroduce to her St.

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Paul friends and admirers once more the voice which has charmed and impressed hundreds of audiences from coast to coast during her long and artistic career. Mrs. Bishop, who has been enjoying such triumphant success in the West, is en route for Europe, and will sail June 1 with several pupils. Madame Bishop's opening number last evening was Verdi's strongly dramatic "Pace, Pace, Mio Dio," and was sung with all her old time temperamental qualities and her immense vocal range. A group of three smaller numbers included in them Madame Bishop's own lullaby, "Baby in the Moon," which was dainty and pleasing, and her conception of the piece a charming one. No program is complete either to Madame Bishop's audience or herself without the ever beautiful "Messiah" aria, "I Know that My Redeemer Liveth." In this number Mrs. Bishop might have been said to be at her best, being as she is so closely identified with it, and as an oratorio singer her work in this aria stood out among the varied numbers as the gem of the program. Madame Bishop has a most winning stage personality and queenly manner, and an expressive contour, which lends a special charm to her song.

Miss Lila Jean Fairchild won her audience by her sprightly rendition of "Alta Stella Confidente," in which she received an encore and a huge bunch of flowers.—*St. Paul Dispatch.*

\* \* \*

Will the organist correspondent from Peterborough kindly name the State, as my answers to his communication have been returned to this office owing to the omission of the name of the State.

FLORENCE FRENCH.

## Leonora Jackson at St. Louis, Denver, Colorado Springs, Burlington.

**L**EONORA JACKSON appeared recently at St. Louis, as soloist of the Choral Symphony Society, and scored a brilliant success. Later, assisted by her brother, Ernest H. Jackson, as accompanist, she gave recitals at Denver, for the Tuesday Musical Club; at Colorado Springs, for the Musical Club, and at Burlington, Ia., under the auspices of the Burlington Institute. In these cities, as well, the young virtuoso aroused unbounded enthusiasm. A few extracts from press notices follow:

### Choral Symphony Concert.

Whatever skepticism may have existed as to Miss Leonora Jackson's ability as a violinist was swept away when she began to play at last night's choral-symphony concert at the Odeon.

St. Louis people were not disappointed in Miss Jackson. They were agreeably surprised. She played here the Bruch concerto in G minor, a Tchaikowsky canzonetta and a Hungarian theme and variations, by H. W. Ernst. The first movement of the concerto was received with interested attention, but when the conclusion of the second movement was reached the audience recognized that an artist of uncommon ability was before them, and burst into a storm of applause. This amounted to an ovation when the concerto was finished, and Miss Jackson was recalled again and again until she played a Simonetti Madrigale, with piano accompaniment by her brother.

Miss Jackson evokes a volume of tone from her instrument that few women have succeeded in bringing out, and the quality is pure. Even with muted strings in the Tchaikowsky number she filled the hall, and not the most delicate effect was lost. She put a great deal of soulfulness into her work, particularly in this same canzonetta. But the most noteworthy characteristic of her playing is her mastery of technic and the individualism of her interpretation. There is decided character to it—sufficient to impress her personality upon the minds of her hearers to a degree seldom accomplished by soloists. Her execution is brilliant; it scintillates.

Miss Jackson has had the unusual honor of playing eight engagements en tour with the Boston Symphony Orchestra.—*St. Louis Globe-Democrat.*

The audience that heard Miss Leonora Jackson at the Perkins Fine Arts Building last night demonstrated its thorough appreciation of the charming feminine touch and rare technic of the gifted young lady. Her efforts were received in such a way as to assure the performer that every note was recognized as the product of one of the best developed interpretations of the masters that has been given in Colorado Springs for a long time.

Miss Jackson's variety of violin music extends to the most remote corners of the art. With the grace and effect of artists of even wider fame, she launches from the deep stormy difficulties of the heavier passages and double notes to the soothing, finely drawn silver threads of the keenest sort, yet soft and so regular that a vibration or quiver

could not be detected. Her endurance is also remarkable; her slender figure and delicate hands would not impress one as those of an artist who could go through an extensive program and not show the slightest fatigue, but the last number was given with as much spirit and with all the freshness and effect of the first.

Mr. Jackson, her brother, seems to have been raised in the light of his sister's music, for as the accompanist he exhibited, besides rare ability as a pianist, an acute harmony with the principal that lent additional enchantment to the numbers in which he participated.

In Bach's "Chaconne," for the unaccompanied violin, Miss Jackson displayed ability the masters would admire, and brought forth prolonged applause.—*Colorado Springs Gazette.*

## News of the

## Musical Clubs

In honor of Mrs. Zay, a valued member about to leave for Europe, the Clara Schumann Club of Findlay, Ohio, gave a musicale and reception, on May 17, at the home of Mrs. John Pogue, West Sandusky street.

\* \* \*

The Ladies' Musical Club of Montreal, Canada, an influential and progressive organization, promises to have a brilliant series of recitals next year. Mrs. Alexander Murray is president and Miss Saunderson is secretary-treasurer.

\* \* \*

The second concert of the Joliet, Ill., Woman's Musical Club was held at the residence of Charles Talcott on May 15. John E. McWade, baritone; Miss S. Ellen Barnes, pianist, and William A. Heinze, violinist, were the performers.

\* \* \*

By special request the Woman's Musical Society, of Watertown, N. Y., repeated the cantata, the "Lady of Shalott," at Music Hall, on April 30. The rest of the program was devoted to Wagnerian themes, "Seigfried" being the subject of an essay given by Mrs. Dulles, with piano illustrations of the motifs.

\* \* \*

The third annual meeting of the Fortnightly Club, of Providence, R. I., was held on the afternoon of May 8 at the residence of Mrs. Clarence G. Hamilton. There was a large attendance. After the annual reports had been read and adopted, a fine musical program, consisting of selections by members of the Talma Orchestra, and vocal solos by Mrs. Annie D. Peckham and Miss Wilbour, was presented.

\* \* \*

The Woman's Musical Club of Toronto, Canada, gave its final concert of the season in the theatre of the Normal School, Toronto, on the evening of May 11. This was the program:

Piano scherzo, op. 4, Brahms; Miss Katharine Birnie; song, "By the Waters of Babylon," Howell; Miss Louise M. Craig; piano, Characterstücke, op. 32, Sinding; Miss Mary Macdougall; songs, "The Blackbird," Victor Harris; "Longing," Clayton Johns; "The Dream-Maker Man" and "The Nightingale's Song," Nevin; Mrs. Julie Wyman; piano, Polonaise in E, Liszt; Mrs. T. E. Richardson; Hungarian songs, "Over the Little Lily," "In Full Many a Town" and "Shepherd, See Thy Horse's Foaming Mane," Korbay; Dr. Crawford Seadding; concerto (for two violins and piano), largo, Bach; Miss Evelyn Street, Miss Hilda Boulton and Mrs. McPherson; songs, "Romance," Holmes; "Sombrero," Chaminade; "Bonne Nuit," Massenet; "Viens à moi," Bemberg; Mrs. Julie Wyman; Sonata (for piano and violin), Grieg; Mrs. Sanford Evans and Miss Kate Archer; "God Save the Queen," Mrs. Blight, accompanist.

\* \* \*

The second musicale of the Cæcilia Vocal Society of Paterson, N. J., was held in Association Hall, on the afternoon of May 23, when the large auditorium was crowded. The most important feature of the event was the production of the cantata, "King Rene's Daughter," Miss Sadie Pounds appearing as Iolanthe, Mrs. W. L. Ackerman as "Merta" and Mrs. Florence Nichols Purdy as Beatrice. The soprano voices were led by Miss L. Pulis and the contraltos by Mrs. C. Simor. During the first part of the program the Cæcilias contributed "The Lone Rose," by Podbersky, and Brahms' "Little Dustman." Mrs. F. F. C. Demarest and Miss

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Florence Moorhead sang solo parts in Chaminade's "Evening Prayer in Brittany." Miss Fannie W. Borden and Miss May L. Wiske were the pianists.

\* \* \*

At the Carnegie Lyceum, New York, on Saturday night, April 28, the annual concert of the Glee, Banjo, Guitar and Mandolin clubs of Union College, Schenectady, N. Y., was given under the auspices of the Union College Alumni Association of New York. There was a large gathering of friends of the college and of members of the musical clubs.

\* \* \*

On the afternoon of May 23 the members of the Ladies' Friday Musicals, of Jacksonville, Fla., held a meeting, at which the works of Chopin and Abt were studied and illustrated. The club was much indebted to Mrs. Eva Moody of Chicago, who entertained those present with several solos. This was the program: Paper on Chopin as a composer, prepared and read by Miss Long; piano solos—Nocturne, op. 15; Polonaise, C sharp minor, Miss Mordt; songs—"A Maiden's Wish;" folksong, Mrs. Eva Moody; piano solo, "Fantaisie Impromptu," Miss Warriner; song "Embarrassment" (Abt), Mrs. Ecker; piano solo, Etude in C minor and major, Miss Carroll; song, "Twilight Fades," Mrs. McCallum; piano solo, Mazurka No. 5 and No. 31, Mrs. McLaurin; song "Dost Know?" Mrs. W. W. Smith

\* \* \*

Under the direction of N. P. Noll, the Nyack (N. Y.) Musical Society will give its first concert on the evening of June 6. Gaul's "Ruth" and a miscellaneous program will be presented. The society will be assisted by Mrs. Caroline Mihr Hardy, soprano, of Plymouth Church, Brooklyn; Mrs. Susan Hawley Davis, contralto, of Bridgeport, Conn.; Douglass Lane, basso, of St. Paul's Church, New York; Miss May Riker, pianist, and Miss Evelyn Blauvelt, organist.

\* \* \*

The Ladies Musical Club of Cincinnati, Ohio, held its annual business meeting and election of officers on the afternoon of May 26, in the rooms of the Literary Club. The president, Mrs. Breed, gave a résumé of the past season's work, and the members spoke with enthusiasm of the profit and pleasure derived from the excellent programs introduced at the meetings. It was decided to continue the associate membership, as in former years, and many interesting plans for the club's future were discussed. The new board of directors consists of Mrs. W. D. Breed, president; Mrs. Clifford Wright, first vice-president; Mrs. Adolph Hahn, second vice-president; Miss Fanny Stone, recording secretary; Miss Aline Fredin, corresponding secretary; Mrs. A. H. Freiberg, treasurer; Mrs. Corinne Moore-Lawson, Mrs. Joseph Wilby, Mrs. Albert H Chatfield, Miss Georgina G. Brown.

#### Miss Anna Miller Wood.

Miss Anna Miller Wood, who is to leave Boston in about a fortnight, for a trip to the Pacific Coast, will sing at a concert in Portland, Ore., on the 28th of the month.

Miss Wood has arranged for nearly all the time she will be in San Francisco, there being a great demand for lessons from both former pupils as well as several new ones.

#### Heinrich Meyn to Sail for Europe.

Heinrich Meyn, the baritone singer, will sail for Europe Thursday, June 21.

A piano musicale was given by the pupils of William H. Bush at his residence, New London, Conn., on the afternoon of May 29. The performers included the Misses Evelyn E. Healy, Clara Maher, Harriette Browne, Oril Hyman, Irene Glossenger, Daisy L. Klinck, May Hooper, and Eleanor Allen, George Kaiser and Bertis Hart.



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## New York College of Music's Concert.

A LARGE, attentive and appreciative audience assembled in Mendelssohn Hall recently and heard the following program presented by students of the New York College of Music:

Concerto for piano (first movement).....	Hiller
Miss Frances Davis.	
(Orchestral accompaniment on a second piano by A. Lambert.)	
Concerto for violin (first move).....	Mendelssohn
Miss Josephine MacKenzie.	

Concerto for piano, E minor (third movement).....	Chopin
Gussie Zuckerman.	

'Cello solos—	
Prize Song.....	Wagner
Gavotte .....	Popper

Albert H. Taylor, Jr.	
Piano solo, Gigue and Variations, op. 91.....	Raff

Violin solos—	
Etude de Concert.....	Beriot
Perpetuum Mobile.....	Ries

I. Segal.	
Piano solo, Rhapsodie No. 12.....	Liszt

Master Harry Graboff.	
Chorus, The Roses That Would Blossom Fair.....	Gall

The Sight Singing Class.

(Conducted by Wilbure A. Luyster.)

Miss Frances Davis, Miss Gussie Zuckerman, Miss Mercedes O'Leary and Master Harry Graboff are four brilliant and promising pianists, whose performance reflected great credit upon the college.

Miss Josephine MacKenzie, violinist; Albert H. Taylor, Jr., violoncellist, and I. Segal, violinist, proved to be three talented and carefully taught pupils. The sight singing class, consisting of about sixty young ladies, made an attractive background, while their chorus, "The Roses That Would Blossom Fair," conducted by Mr. Luyster, served as a pleasing finale.

## Frederic Mariner's May Recitals.

WILBUR SANFORD BLAKESLEE, a young man of eighteen with ability of the right sort, played a solo program at the third Mariner recital Tuesday evening, May 22. The pianist was assisted by Miss Miriam Church Griswold, contralto.

Recital Hall, Virgil Piano School, always a delight to the eye at these most pleasing recitals, made such a feature of by Mr. Mariner, was this evening decorated almost wholly with a profusion of beautiful pink and white English hawthorn.

As an opening number Mr. Blakeslee chose a Bach Prelude and Fugue in B flat, playing it in a decidedly artistic and convincing manner, attracting at once the attention of his audience, which he held during the entire evening.

Four Poetical Tone Pictures by Grieg followed, each proving to be a gem. Rarely is a pupil heard to so good advantage as was Mr. Blakeslee in these, obtaining as he did many beautiful effects musically that any artist might be proud to claim.

All through his program Mr. Blakeslee attracted general attention by the easy and graceful beginning and ending of each selection and all phrases.

Two mazurkas and the Aeolian Harp Etude, by Chopin, gave excellent opportunity to display a knowledge and appreciation of dramatic and emotional effects that this immortal composer is replete with.

A Tschaikowsky number full of the beautiful was perhaps the acme of the evening's enjoyment, and was in itself enough to convince anyone that the young pupil was en route to a successful career, and that also Europe is not wholly necessary to the successful advancement of a pupil.

M. Blakeslee closed his program with a Serenade by Jensen and the contrastingly great Scherzo in B flat minor by Chopin. This number more than any other perhaps showed limitations and want of age, the one requirement to mellow and ripen the artist's repertory, and yet the interpretation it received was certainly to be commended.

In response to a hearty encore Mr. Blakeslee played another selection, reminding one of the beautiful Tone Poems played earlier in the evening.

Miss Miriam Griswold is a pupil of Marie Seymour Bissell. Her songs were especially enjoyable. A deep, rich voice of pure contralto quality reflected great credit on Miss Griswold and her teacher.

The fourth and last recital in Mr. Mariner's May series took place on Tuesday evening, May 29, and was a fitting climax to the most successful series of pupil recitals ever given by him. Again a large audience overflowed the Recital Hall of the Virgil Piano School.

Miss Ella May Shafer and Walter Strong Edwards played an excellent program in an artistic manner. Mr. Mariner can fairly claim recognition as an instructor of pupils whose piano playing is of the highest order. Mr. Edwards began the program with a Bach Prelude and Fugue in D minor, in which he showed qualities of a superior order, that later numbers only enhanced. Gottschalk's "Last Hope" was charmingly played by him. A Chopin Mazurka and Waltz gave Mr. Edwards opportunity to display his powers, and the Schumann "Papillons," his *pièce de résistance*, seemed to indicate that an artistic career is his should he decide to work and win.

Miss Shafer, who has not been heard before for a season or two at these recitals, showed vast improvement, both technically and musically, and was a pleasant surprise to her many friends present. In the "Liebestraume," by Liszt, she seemed at her best, her tonal effects being very effective, indicating a keen appreciation of tone coloring and dramatic effects. A Chopin Waltz in A flat was brilliantly played, the tempo taken suggesting a Rosenthal rather than a pupil.

Miss Shafer closed the program with the Grieg Concerto in A minor, with orchestral parts played on second piano by C. Virgil Gordon.

Miss Shafer played the entire three movements entirely by memory, apparently with all the ease and repose of an artist. Great credit is due this performance, as it was played at the correct tempo, almost an unheard of thing for pupils to do. The brilliant passages fairly scintillated under her hands, and especial mention should be made of the chord and octave work, which showed a technical equipment equal to every demand. Her training in this respect surely is to be commented on, as it has been of the right sort evidently, and stands as a proof of the motto adopted by Mr. Mariner, "Results Tell."

## Mme. Ogden-Crane's Musicale.

THE last musicale of the season by Madame Ogden-Crane and her pupils, was given at the Ogden-Crane studio, 3 East Fourteenth street, last Thursday afternoon. A large audience greeted the singers, and from the beginning to the close the program appealed to all tastes.

The selections and the singers were:

Songs, Lover of My Lord.....	MacDougal
Rosary .....	Nevin

Let Me Love Me.....	Arditi
The Violet.....	Mildenberg

Song of a Heart.....	Louise Tunison
Ave Maria from Cavalleria Rusticana.....	Mascagni

Violin obligato, Master Spitz.....	Miss Lilian Spitz.
Every Rose Has Its Thorn.....	Wang

When Love Comes Knocking at the Gate.....	Gottschalk
Miss Edith Shaefer.	

A Winter Lullaby.....	De Koven
Miss Bauton.	Mascotte

Duet, When I Behold.....	Miss Irwin and Mr. Irwin.
Forever and Forever.....	Tosti

Off to Philadelphia.....	Haynes
William George.	Horrocks

The Bird and the Rose.....	Miss Emma Irwin.
Mrs. Roth.	P. de Faye'

The Swallows.....	Cowen
Miss Anna Tooker.	Thorne

Avowal of Love (by request).....	Mme. Ogden-Crane.

In addition to the vocal numbers, Madame Ogden-Crane made some remarks on "Voice Culture," which particularly interested and instructed the younger pupils.
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## Burmeister Pupils' Recital.

A SERIES of recitals by the pupils of Richard Burmeister were closed last Friday afternoon, with a brilliant program. The young pianists were assisted by their distinguished master, and by Miss Caroline Montefiore, the well-known singer and vocal teacher.

Burmeister is a man of rare taste, and the symmetry and refinement of his art were reflected in the recitals given by his pupils this season. There is but one lament, and that is that Mr. Burmeister himself played too little at these charming affairs. Subjoined is the program for the fourth and closing pupils' recital:

Sonata for piano and violin in F major, first movement....	Beethoven
Henrietta Bach and Percy Heineman.	

Valse in E minor.....	Chopin
Lillian Feldman.	

Polonaise in A flat major.....	Chopin
Miss Emma Johns.	

Two Songs.....	Herman Behr (harmony student)
Summer Night.	Miss Caroline Montefiore.

May Song.	Schubert
Miss Clara Colgan.	

Two Romances, in F sharp major and B flat minor.....	Schumann
Miss Augusta Hausknecht.	

Nocturne in F sharp major.....	Chopin
Chopin	

Valse in A flat major.....	Mrs. Walter S. Young.
Miss Caroline Montefiore.	

Persian Love Song.....	Burmeister
George Falkenstein.	

(With accompaniment on a second piano.)	

Henrietta Bach and Percy Heineman are children, but they played the Beethoven number with authority and with a schooling that defies criticism. Miss Bach, who is a girl of twelve, has played piano solos at the previous recitals, and at these revealed gifts that promise richly for the girl's future.

Lillian Feldman played the Chopin Waltz in E minor with the color and variety that make this Polish music so delightful. Miss Emma Johns revealed a full, rich tone and warmth of temperament in the performance of the Polonaise in A flat major.

Miss Clara Colgan played the Schubert Andante and variations with good expression, and Miss Hausknecht's performance of the Schumann Romances was graceful and finished. Mrs. Young played brilliantly the two Chopin numbers assigned her on the program.

Miss Montefiore was very cordially received, and her

singing proved the feature of the afternoon. The way she used her mellow and sympathetic soprano voice was the best illustration of her natural and good vocal method.

The songs by Mr. Behr, who is one of Mr. Burmeister's harmony students, were sung from manuscript with delightful ease, interpreting both so as to win the approval of the composer, who was present. Mr. Behr's songs are charming and happy in contrast. But it was in Mr. Burmeister's beautiful "Persian Love Song," with its Oriental color, that Miss Montefiore aroused the audience with her artistic singing.

Mr. Burmeister played the piano accompaniment, and later shared in the ovation to Miss Montefiore. The singer was also presented with a large bouquet of white roses and lilies of the valley.

The closing number of the recital, the Schumann Concerto in A minor, played by Mr. Falkenstein, and Mr. Burmeister as accompanist, on the second piano, was worthy of a public concert. Mr. Falkenstein's gifts are pronounced, and the value of Mr. Burmeister's instruction was quickly discerned. The Schumann Concerto in A minor is a work in which the whole realm of human emotions are depicted. It is romantic music, but it is romantic music made desperately real.

A footnote on the program last Friday announced that Mr. Burmeister will re-open his school of piano playing September 24, 1900, at 604 Park avenue. It is at the Park avenue address where the recitals have been given this season.

## Beardsley Brooklyn Musicale.

Mrs. M. Beardsley, of the Knapp Mansion, has finished a very successful season, having taught a goodly sized class of piano pupils, given a series of most enjoyable musicales with distinguished soloists, and closing with a musicale for the younger pupils, with the help of Miss Penelope Parker, the Josephy pupil, in two piano pieces. For this last musicale the program was:

Two pianos, Andante and Variations.....	Schumann
Miss Parker and Mrs. Beardsley.	

Canzonette .....	Gade
Willie Rudolph.	

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Winter Term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for sol. singing.

For full details apply to the Secretary.

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